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The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE INTERESTED IN DRAWING and the ALLIED ARTS

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A Group of Infants

DECEMBER, 1911

No. 4

Henry Turner Bailey

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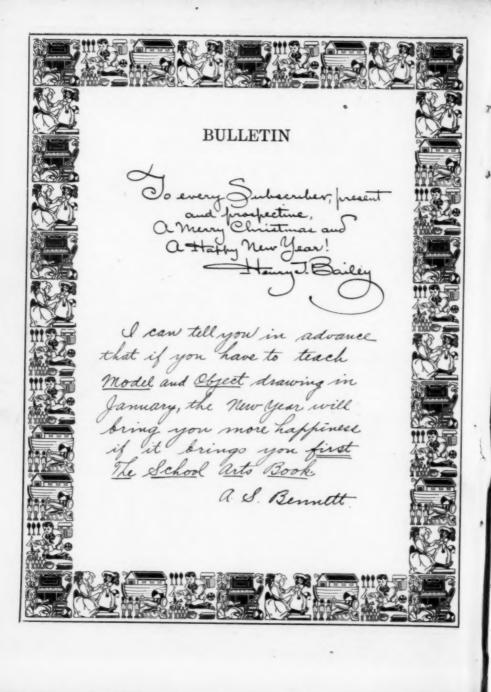
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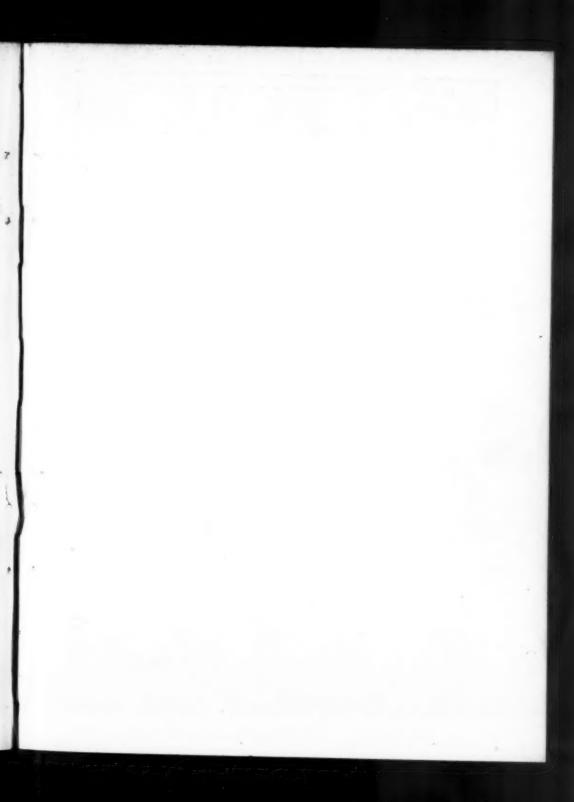
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Art Extension Print-"Infants"

Hofmuseum—Vienna.

P. P. Rubens, B.-1577, D.-1640. Flemish School.

This large and magnificent canvas, measuring approximately. 8x44 inches is typically Rubenesque and is nove available in Painting Proof form, on canvas, price \$3500, unframed. This subject is the sixth in the American available in Painting Proof form, on canvas, price \$3500, unframed.

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A GROUP OF INFANTS

RUBENS

By HENRY TURNER BAILEY

"RUBENS has no respect for historic properties," says Henry Taine; "The groups together real and allegorical figures,—cardinals with a naked Mercury. He has no deference for the moral order; he fills the ideal heaven of mythology and of the gospel with coarse characters." This picture of Infants returns to us an echo,—a far-away sweet echo, to be sure, but an echo nevertheless of this truth as expressed by Taine in his brilliant lectures on the Philosophy of Art in the Netherlands.

An unprejudiced and well-informed person coming upon this picture in the Hofmuseum, Vienna, for the first time, might see in it a baby Bacchus, half reclining upon his pillow surrounded by infantile devotees, in a fruitful vine-yard. Upon closer examination he might conclude that the playful fancy of Rubens had placed before us a new Judgment of Paris. Here is the lovely boy with the golden apple half-hidden in his left hand; the infant Juno has been made happy with a bunch of grapes; while the baby Venus, caressed by Paris, leans forward expectantly to receive the prize. Cupid, with a lamb, symbol of innocence, is present, of course, but with a knowing smile.

Upon examination of the "authorities," however, one discovers that this is "The Little Jesus, St. John, and Two

Angels," or, as another states, "The Infant Jesus Playing with St. John." One of the angels is certainly a little girl. wingless, so far as may be seen, with her hair done in a diminutive knot. A falcon, or some bird of his kind, is investigating the basket of fruit in the lower right hand corner of the picture. In the upper left corner a tempestuous sky is visible above a mountainous distance. The little Jesus sits on a robe of red—typical Rubens red; the little John upon a sheep skin. A mischievous child furnished with wings is lifting a passive lamb, regarded with pleased interest by the child in the background who has evidently just picked a bunch of grapes to offer to the infant Savior. The painter's love of wealth of details has led him to add. with his usual ease of manner and without disturbing in the least the unity of the whole suave composition, a wellconstructed basket for the fruit (which consists of apples, pears, a quince, and three kinds of grapes), and chain-stitch embroidery in white upon the white pillow.

The critics say that the fruit was painted by Snyders and the landscape by some other of Rubens's pupils. Be that as it may, no one but Rubens could have composed the picture, no one but the Master could have brought it to such a state of glowing freshness of surprising color. Notice the rhythms of value and of hue in the curly heads. They form a perfectly graded series of four tones. See the scale of white from the pillow to John's drapery, the lamb, the wing, the sky. Compare the shaded surfaces of John's face, and of the arms near it, with those of the cherub with the lamb. Observe the quality of light upon the body of this cherub; compare it with that upon the back of John; and then both with the dazzling radiance of the breast and shoulder of the little Christ. Here is seen in perfection what

Taines describes as "the delicacy, the exquisite melting rosiness of infantile skin."

The picture is a typical work of the master. The plump human body, its flesh tones vibrant with sympathetic reflections placed in contrast with surprising accessories, and always associated with a flaming drapery of red of indescribable hue—a red where orange and gold play hide-and-seek with crimson and violet through a warp and woof of vermilion—and all combined in a complex picture, full of life, full of joy, in which the details are never allowed to interfere with the impression made by the splendid whole,—these outstanding qualities of the work of Rubens are here displayed in their most lovable form.

Whatever one may think of the more dramatic compositions of this opulent genius, one must agree with Dr. Waagen when he says that "Rubens's pictures in which children are represented playing with fruit and flowers are of extraordinary beauty."





A CHRISTMAS PUTZ

AN ANCIENT CUSTOM OF THE MORAVIAN BRETHREN, IN LINE WITH MODERN EDUCATIONAL THEORIES

By ERNST FREDERIC DETTERER

SPUDENT, SCHOOL OF INDUSTRIAL ART OF THE PENNSTLVANIA MUSEUM, PHILADELPHIA

CHRISTMAS and Bethlehem are always linked together in thought. To some of us, however, the words call up pictures, not of the ancient city of David, but of another little town—ancient as things go in this country—in the eastern part of Pennsylvania. And this Bethlehem is also rightly associated with Christmas through its history and its customary celebration of the festival. It was founded in 1741 by the Moravian Church to be a center for its missionary work among the Indians, and for its attempts at harmonizing the warring religious sects of colonial Pennsylvania. And very fittingly in a Christmas Eve service of that year it was given its name—symbolical of its relation to the surrounding country. It was to be a "House of Bread" to all eastern Pennsylvania, and so in many ways



it proved. For over a hundred years it remained a religious settlement, until in 1844 it was opened to the public and became a modern American town.

Many of the old customs brought over by the Brethren from Germany, and perhaps in their origins from Bohemia, have persisted and are still alive in the simple services of the church and the homes of the people. A most interesting example of these is the Christmas Putz.

Christmas time in Bethlehem to Moravian children does not mean Santa Claus and the Christmas tree. It means the special Christmas services and chorals that have been sung in the church for a hundred years and more—and the Putz. Putz is simply the German word for "decoration," but at this holiday time it means a special kind of decoration—a little landscape of hills of rock, plains of moss, and roads of silver sand. To this has been added in recent years that more widely used decoration of Norwegian origin—the Christmas tree. At Bethlehem, however, this is never used as the distributing medium for gifts, but, shining with colored glass balls and hand-made wax candles, it is

simply a part of the whole decoration. The little landscape is the important thing.

This at first might seem meaningless; but on the tip of the tree is a shining metal star, and underneath the lowest branches a field of moss where shepherds are "keeping watch over their flocks by night," and back, in a cave in the hillside, are other figures—a man, a mother, and a baby "wrapped in swaddling clothes and lying in a manger." The Putz is a picture in three dimensions of the First Christ-

mas Night.

Although the Putz is the Christmas decoration of all Germany, in this country it is probably unknown outside of Bethlehem and a few other Moravian towns. A description, therefore, of the orthodox method of its construction may perhaps cause someone to please other children with its diminutive wonders. The materials are simple: a wooden packing-box (four feet square by fifteen inches in height is a convenient size for a small Putz); four strips of smooth wood (one fourth of an inch thick, three inches wide and a little over four feet long); a tree about five feet in height, and some arrangement for keeping it upright: some rough stones and blocks of wood for the construction of mountains; a basketful of moss for the making of plains; and some white sand for the laying of roads. Then, too, there must be the candles and decorations for the tree; the sheep and animals, and figures of the shepherds and the Holy Family. The animals may be found in almost any toy shop. They should be of relatively the same size to each other as in nature. Our collection held one goat which was always a sort of Gulliver among our other Lilliputian figures. and the only satisfactory place for him seemed to be under the platform out of sight. A few very small animals for the background are quite usable. The figures of the Nativity may be bought in nearly any size at a Catholic art store—for the Putz is traceable back directly to the pageantry of the Medieval Church. For a Putz of the size under consideration the standing figures should be about six inches in height.

The packing-box will furnish a platform fifteen inches above the floor. The top and sides of this should be covered

with white cloth. Along the top edge of the box, and projecting an inch above it, are screwed the strips of wood as a wall to prevent the outlying parts of our garden from falling off the terrace. As indicated in the plan, or in one corner of the platform should be placed the tree. A good way of supporting this is to plant it in a pail filled with



stones. This will hold it perfectly rigid, and if the bucket is kept filled with water the needles will remain fresh and on the tree for a much longer time than usual. Around this support should be piled the blocks of wood and the rough stones—the former out of sight for supports, the latter to form the peaks and precipices of the mountains. A tin box with its sides painted black and its bottom lined with sand will make a cave in this hillside, in which can be put, besides the Nativity figures, a candle to light them. The entrance should, of course, be irregular and cavelike. All joints which appear in the construction of the hills may be covered with moss, of which also are formed the grassy

fields at their foot. The moss should be kept green by light sprinklings of water, but for this the animals have to be removed to preserve them from the dangers of the wet. In front, where the children can reach it should be a stretch of silver sand—an inch or so thick. This will be a race track for whatever diminutive donkeys and horses the



A part of the foreground of the Putz shown entire at the beginning of this article

toy-shop may furnish, or a maneuver field for leaden soldiers that would have delighted the heart of Stevenson. And this, with the addition of little houses, animals, and other figures, will make a simple Putz.

The illustrations are not of the Putz of which I have been thinking while writing. They are photographs of one somewhat larger. Sometimes a Putz is so elaborate as to fill an entire room, but for a trial the one described will probably be large enough. In fact, I think its diminutive size is part of the beauty of the Putz. We do not want to make it near the size of Nature. We already have life-size landscapes. But part of the charm of the Putz lies in its littleness. It is a sort of Paradise from which we



The central feature of the Puts shown entire at the beginning of the article

are banished because of our size, but which from afar we may behold. And we may make it as ideal as we please. Of course, there are numberless ways of enlarging the Putz. A looking glass surrounded by moss makes an admirable forest pool, or a tank of water may be concealed in the hill back of the tree to feed a little fountain in a pebbly basin. If water is used it is wise to remove all carpets and rugs from

the neighborhood and to be prepared for the inevitable "slop" connected with toy fountains. Some of the larger Putzes have streams running on a large sheet of oil-cloth, in which an irregular channel can be made; pools in basins,



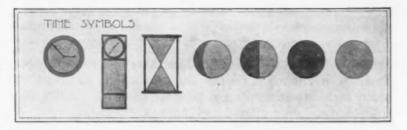
The cave of the Puts when illuminated by an invisible candle

which have been painted inside with asphaltum varnish, sprinkled while wet with sand and pebbles to make them naturalistic; old weather-beaten stumps, which in Bethlehem—like all Putz materials—are carefully kept from year to year and are handed down almost as family heirlooms; and painted landscape backgrounds which harmonize with the Putz in front of them. These treated in broad masses

can be done in water colors on large sheets of manila paper. And the imagination of the children will bridge what to older persons are faults of construction in the Putz, and from a mere suggestion build up a wonderland.

But nothing else in the decoration should be allowed to dwarf the group of the Nativity—around this the Putz must center. It was for what these little figures symbolize that the Putz was first thought of, it is for that cause that it has a sort of importance, and it is on this account that a Putz ought to be made if it is made at all. It is bad to celebrate a holiday—and to forget why we celebrate it, and a Christmas Putz will be worth building if it recalls why we keep Christmas; if it takes our thoughts away from the rush and bustle of the modern holiday and centers them again in the peace of the Holy Night around the manger of Bethlehem.





ART IN COMMON SCHOOLROOMS IV THE CALENDAR MOUNT

By FRED H. DANIELS
DIRECTOR OF DRAWING, NEWTON, MASSACHUSETTS

The Drawing Schedule might read about like this:

CORRELATION WITH MANUAL WORK. BOYS AND GIRLS.

For detailed suggestions see illustrations. Size of the mount 3¾ by 5 inches; size of calendar, 1⅓ by 1½ inches. Directions for making the mount to be given at teachers' meetings.

Required Sheets:

A sheet of drawings of time symbols, as clock, hour-glass, moon's phases, and any others sufficiently simple for the pupils to draw well.

A sheet of trial designs using the above symbols.

The best one of the trial designs traced on white paper; put a background wash over the drawing, in color like the cover paper of the mount itself. On this background, work out the design in two tones of closely related colors and values. Cut out, when satisfactory, mount, and label, "Design for a Calendar Mount."

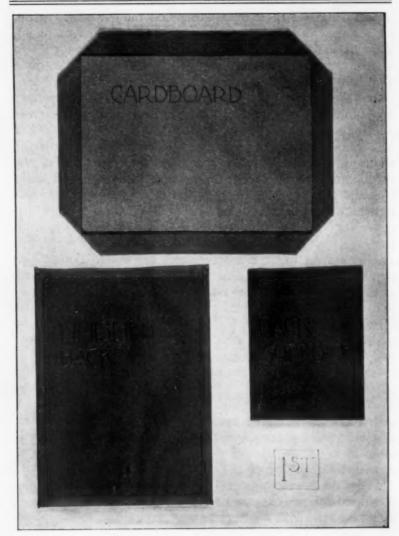
The finished mount.

The first and the last illustrations herewith show the process of making and the finished mount. Because the cardboard is so thick, it is best to order it cut to size, or to delegate two or three pupils to cut it on the school paper cutter before the lesson; school scissors are not sufficiently strong to do this work well. The cover paper for the front is cut one-half an inch larger all round. Lay the cardboard

in the center of this cover paper and indicate each corner by a pencil dot. Cut off the corners of the cover paper, allowing a distance of from one-sixteenth to one-eighth of an inch (the thickness of the cardboard) outside the dots. This will be ample to cover the corners of the cardboard when the cover paper is pasted over them. Ordinary bookbinders' paste costs about eight cents a quart, whereas photo-library paste retails at ten times that figure. For this school work, one is as good as the other. Cover the whole of one side of the cover paper and one side of the cardboard with the paste; this insures the absence of wrinkles and bubbles when dry, as the cover paper will stretch tightly over the cardboard. Work on another sheet of paper, or on an old newspaper, to guard the desk from paste. It is amusing to see how many things the paste will wander off on to, if it is given any freedom. Some boys require a Sunday edition newspaper, a suit of overalls, and a diver's headgear for adequate protection! However, both boys and girls generally do well when they understand that this is a problem which they set themselves,—just to see if they can do a really admirable piece of handiwork. Some of the class may have to do their work over; it is always unwise to send home a poor piece of work, if the pupil can do better.

The paper for the back of the cardboard should be a quarter of an inch less than the cardboard on each side; this will leave a space all around the back paper of one-eighth of an inch. Cover the whole of the back paper with paste, as with the front paper.

The back support may be of any heavy paper or tag board. If the color is not right to agree with the front, it may be tinted with water colors. Crease this back support

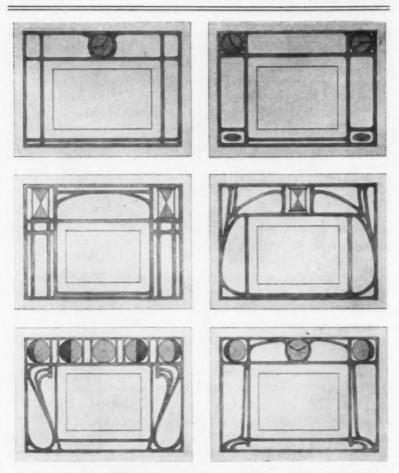


a half-inch down from the top, and paste this half-inch part to the back, allowing the larger, lower portion to swing back for the support of the mount. Before beginning work on the design for the front of the mount the calendars should be purchased that the pupils may know the exact size.

For the design, first make a sheet of time symbols. A few are suggested in the illustration at the beginning of the article. Perhaps you may think of others equally simple. Next prepare a number of papers of the size of the mount. It is easier to work on papers of the right size. folding them in the center, vertically, and working on one half only, as explained last month. The placing of the calendar itself is the first step. This may be above the center, on the horizontal center line, or below. The designs on the second plate show it located below the center, while the last plate has it above the center. Wherever it is, have the center of interest of the whole composition,—calendar. design, color and everything, above the center of the mount. You will note how this has been done in the designs on the second illustration by having the best part of the designs at the top.

Having located the calendar, or rather half of the calendar, on half of the paper, proceed to draw the outside margin lines on the same half; then the inside margin lines, those which surround the calendar. The space between these two margin lines is reserved for the design.

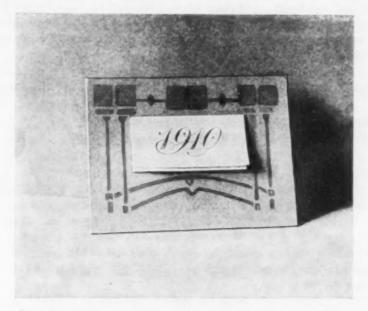
Begin the design by locating one of the time symbols. From this point on, there are many different ways of finishing the design. The plan here followed of building a strong framework about the symbols in such a manner as to support them in their strongholds, seems fairly simple for school children. Determine a width for this frame and draw it



A group of designs for calendar mounts, making use of time symbols appropriate all the year round, such as grammar grade pupils are able to achieve

inside the outer margin line, and outside the inner margin line. Notice that in each illustration this has been done.

Now the real designing begins! Where to put the other framework lines so as to produce a thing of beauty is the problem. Whether straight or curved lines be employed, draw them so they will have the effect of being used in a



A calendar mount designed and made by a fifth grade pupil, Newton, Mass.

series, so they will be consistent in their movements. Every line that you have drawn helps to tell you where the next line ought to go; make each new line related in direction with some line already on the design. Finally, round all the corners with tangential curves as this gives the appearance of strength at the joints. A weak design is never satisfactory.

As for the color of the cover paper to be used for the front of the mount,—something rather light in value, and rather gray and quiet in color is best. The calendar ought not to keep up a perpetual din on the desk where we are trying to write. As has been said, paint the design in values and colors closely related to this background color. The symbols may be colored in a little purer hue of the same color.

And now our calendar mount is done, and the calendar stands in place on the desk. The clock ticks on, the sands of the hour-glass are running low, and the phase of the moon is changing:—Mr. Bailey will be after me for the next article! I mustn't write any more on this one.



A PRIMITIVE ART

FULL OF SUGGESTION TO MODERN BOYS AND GIRLS

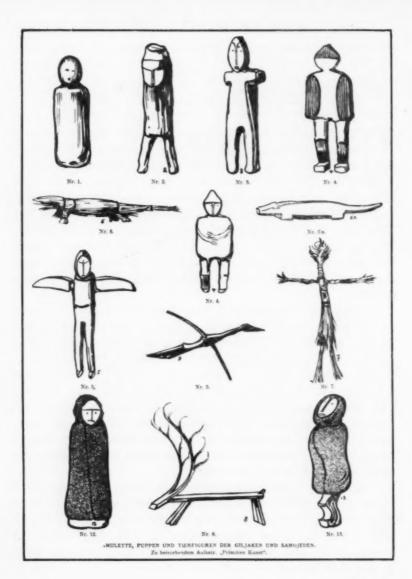
BY HANS LOOSCHEN

TRANSLATED FROM THE GERMAN IN "KIND UND KUNST" FOR THE SCHOOL ARTS BOOK BY LAWRENCE H. BAILEY, STU-DENT, MASSACHUSETTS INSTITUTE OF TECHNOLOGY, BOSTON

THE playthings which our children now receive as gifts are, for the most part, not simple enough, and seldom are they made so as to excite the imagination of the child. A child cannot develop if its playthings are perfect so there is nothing left for the little hands to do. Therefore it is not the costly toys which win the lasting affection of the little ones but many times those that come from the child's own workshop and are produced by the child himself. Such toys have a wholly distinct charm and as long as they exist they are looked upon with loving eyes and are tenderly cared for.

From one experience I can show how happy children are if they succeed by simple means in accomplishing any kind of a creation. Occasionally in a little country home, where the so-called playthings were not to be thought of, I gave my son some of the prepared clay,—we lived near a brickworks,—and with joy I saw how not only the boy but also the girl who cared for him busied themselves with molding all kinds of animals, often at the cost of many long hours. If one speaks to the child about badly formed parts, one will be astonished by the great improvement the child will show in a short time

A rather rough classification according to certain fixed ideas of the child comes next. His first creation, perhaps it is called a dog, will not long be the only one. The wish will come for more recognizable or different forms. A sheep, a cow, and even a deer will some day gaze on the light in the child's room.



Without the help of parents or tutors this activity does not go on freely because the little artist cannot see the characteristic forms of the models moving around him. It is not always possible to help those who wish for aid because they themselves have not examined the form of an animal or man closely enough. The child has to work out his own method of studying. This will soon be noticed by anyone who watches the children. One must not place his expectations too high, however, but must be satisfied at first with only the most primitive expressions of art. The individual child makes, of course, the same development the race as a whole has made.

Here follow a few of the most simple kinds of figures. The models were obtained, for the most part, from people who are in the childhood stage of education, the Giljaken, the Samojeden of Siberia, and Peruvians.

No. 1 shows an image almost as simple as can be imagined. Arms and legs are lacking entirely but the head

sits on the shoulders very well.

No. 2 shows an improvement. Two separate legs, indeed without feet, hold up a form which resembles a man held fast in place by his wide-spreading legs.

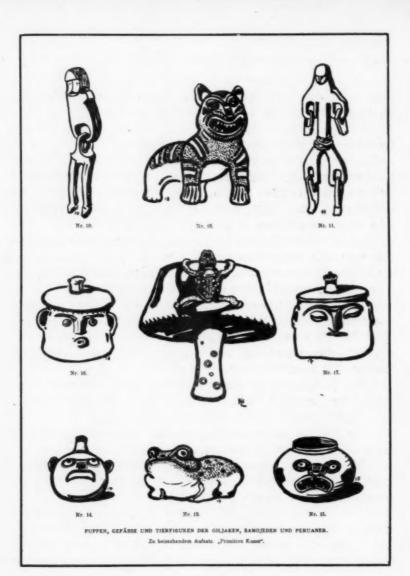
On No. 3 there are things that somewhat resemble

arms and the shape of the head is oval.

No. 4 makes a new and lifelike advance. The legs are bent at the knee-joints and feet make their appearance.

Clothing is also shown by painting.

No. 5 is the work of an artist who wished to make more than an ordinary mortal. It may be some kind of an Iccarus. The expression on the face seems to tell of an unsuccessful flight. The play of expression is obtained by a few strokes in a masterly manner. The toes hang down as in flying.



An animal (No. 6) is very simply and very well made with a little bundle of straw bound at the necessary places with string and smaller bundles of straw inserted as legs.

No. 6 A shows the same animal cut out of wood.

No. 7 shows a man made in the same way as No. 6.

A Siberian has made in a very simple manner a good reindeer, Fig. 8. The head with the antlers is especially successful.

The flying bird, Fig. 9, was also made by a Siberian artist.

As ancestors of our up-to-date jointed dolls, one will be interested in Nos. 10 and 11.

Nos. 12 and 13 amuse us in a very different way. They are charms worn by the Giljaken to prevent bodily pain. In any case it appears that in North Siberia warmth is an approved means to forestall suffering. The figures are clad in warm material and look partly submissive to and partly benumbed by pain. Fig. 13 with the very characteristic position of the legs has turned out very successfully. One can almost believe that he sees the arms under the cloth which holds the protecting covering together.

It is also very amusing to the child to form jugs or to decorate such things as pumpkins, poppy heads, etc.

The pictures, Nos. 14, 15, 16, and 17, show ancient drinking jugs and dishes with covers.

Pictures 18 and 19 show animals which were made by a more advanced artist who was both sculptor and painter. It is an easy thing for those who work in children's workshops, in similar ways to make from little sticks, dry twigs, etc., shelters, huts, stalls, fences, enclosures, etc., for the men and animals. What a blessing for the children if the parents would give them the stimulus, stirring up art, and with it the joy and pleasure of elevating employment; and if they would join with the children in such hours of work together, the child will lastingly and thankfully keep it in his memory, and the parents will live to see the increase of artistic taste and creative power.



MECHANICAL TOYS

DELIGHTFUL SCHOOLROOM PROBLEMS

By MARTHA FELLER KING

Supervisor of Drawing, Weehawken, New Jersey



HE managers of public schools now without a course in manual training are depriving their children of its advantages either because of the additional expense involved or because of a supposed lack of ability on the

part of their teachers.

This article is planned to suggest a course of lessons, simple enough for a teacher without training in knife work to direct; and yet so related to the life and interests of the children as to be of vital concern to them, and to develop in them keener observation and greater skill in the use of the hand.

The few toys described are merely suggestions; the ingenuity and resourcefulness of the teacher, and many times of the children themselves, will suggest many and possibly more interesting toys. The interest and enthusiasm aroused by working with these models may help materially in the future introduction of a more organized course of study in knife work and manual training.

If a special workroom is inaccessible, the sawing can be done at the student's desk, if he is provided with an ordinary packing box, strongly built and large enough to bring his work to a comfortable working height as he stands at his desk. The box has also the advantage of affording to the student a convenient means of caring for tools and materials when not in use.

The only tool required for individual use by each student is the bracket saw; a very satisfactory style eight

inches deep, with one dozen saw blades, can be secured for thirty-five cents. While the saw blades are very quickly broken at first, the student, with a little practice, develops skill, and the breakage decreases rapidly. However, I have found it best to place the blades in charge of the teacher, to be distributed to students as required.

One each of several different tools is required for use of the class in general. A hammer and small iron anvil or some substitute for it can probably be secured about or near the school building, so that it will be unnecessary to include them in a list of purchases. A list of necessary tools with the estimated cost of each is given below:

Flat nose Pliers	.20	½ lb. Bank Pins No. 1	.10
Side cutting Pliers	.46	½ lb. Bank Pins No. 2	.10
Handled Brad-awl	.05	Sandpaper Nos. 2 and 3 per sheet	.01
Brace	.50	1/4" Round File	.10
Forstner Auger Bit for Brace 1/4"	.55	1/4" Dowel Sticks 3 ft. length	.05
½ lb. ½" Brads	.10	3 Basswood per sq. ft.	.05

In some cases where expense must be seriously considered, and the class is small, cigar boxes may be used instead of basswood. In those sections of the country where basswood cannot be easily obtained, poplar or pine may be substituted.

There are a few general directions which the teacher unfamiliar with bench work will wish to bear in mind. Patterns may either be traced on the wood with tracing or carbon paper, or traced by drawing the outline with a sharp pencil around the edge of a carefully cut cardboard pattern. The grain of the wood is determined by the wood fibers, straight-grained wood having the fibers in straight lines. As the wood always bears greater strain with the grain, rather than across it, great care must be

exercised in planning the design on the wood, to see that as many narrow projections as possible, such as legs, arms, ears, etc., run with the grain rather than across it.

Accuracy must be insisted upon, in tracings as well as in sawing. Let the pupil work carefully, step by step, and wait for his work to be inspected before going ahead. Sandpaper is used to secure a better finish, never to patch up defects.

This work may be adapted to the age and development of pupils. It can be successfully done by children nine years of age, although with such young pupils the teacher will have to give some assistance in bending and fitting the pins, and in securing freedom of action in the parts swinging on dowel rods. It may be found profitable to encourage pupils to devise and bring to class for discussion, plans for original models.

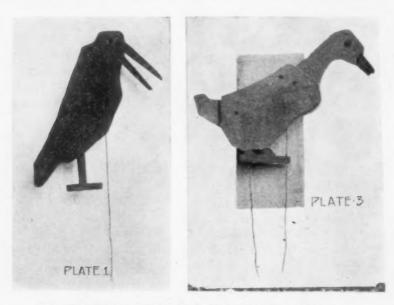
The sawing position is a standing position, chest raised and shoulders back, so as to secure steadiness of nerves and muscles. The wood must rest firmly upon bench or box, at a comfortable height which enables the pupil to stand erect, and yet hold and see his work easily.

The saw blade is placed in the frame with the teeth pointing down toward the handle. The frame is held in a vertical position, with little pressure of the blade against the wood. In turning corners, remove all pressure, merely moving the saw up and down until the turn comes easily.

If it is desired to add to the attractiveness of the models by the addition of color, Diamond Dyes, Easy Dyes, oil or water colors may be used. In any case, it is better to color the parts before they are fitted together, as they can more easily be placed under weights until dry to prevent warping.

CROW THAT WINKS AND WORKS HIS BEAK

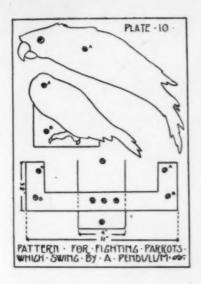
The crow, which is the simplest of the toys given, is made in four pieces; body, upper bill, lower bill, and support. The body measures 11" in height, and the bill projects 3" beyond the head. In planning the pattern, let the grain of the wood run vertically on the body, and with the length of the bill and support. Trace the pattern carefully, saw out parts and sandpaper.

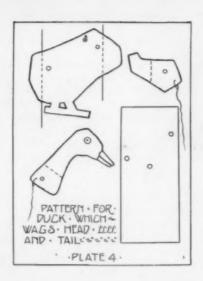


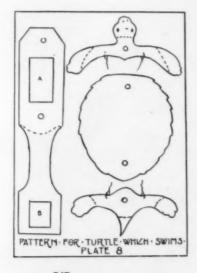
The crow that winks and works his beak, and the duck that wags head and tais

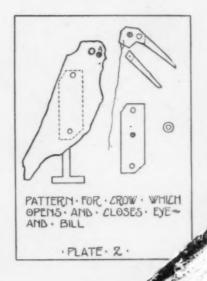
With the Forstner bit, drill the holes designated in the body, support and upper bill. The support shows an additional hole by which the crow is hung. It is planned to hang as many toys as possible so that they can be operated without being removed from the nursery walls.

The lower bill, which is stationary, is secured to the body by means of a No. 2 bank pin. The bill is placed in position, a hole bored with the brad awl through the body and bill \(\frac{1}{4}'' \) from the edge, and the pin inserted. With









the cutting pliers the pin is cut so that only ¼" projects; the long nose pliers are then used to bend the shank into a U-shaped hook. The body is then placed on the anvil and the hook hammered into the wood.

The hole in the upper bill is enlarged with the round file. A hole is punched with the brad awl, as shown, and a linen thread about 14" long is inserted and tied with a weaver's knot.

A strip of dowel rod ½" long is inserted in the head at A, which has been lightly touched with glue. The bill is then slipped over the rod; if the action is not absolutely free, the hole should be filed larger. A circular piece of wood ½" in diameter is sawed out and a ¼" hole drilled through the center. The chances of splitting the wood are less if the hole is bored first and the wood then sawed out. This circular piece is touched with glue, and slipped over the dowel rod, allowing space enough for free action of the bill.

Two strips of dowel rod 1" long, glued as before, hold the body to the support.

If color is used, a black body, with deep yellow or red eye, bill and legs, would be effective.

A DUCK THAT WAGS HEAD AND TAIL

The duck measures 10" from head to tail, and is made in five pieces; two body sections being used instead of one, as was used in the crow problem. After the parts are carefully sawed out and sandpapered, holes are bored, with the brad awl, in the head and tail sections as shown in the pattern, and linen threads attached.

Three holes are bored with the Forstner bit through the two body sections. The head and tail are then placed in position and holes drilled by inserting the bit through the holes just drilled in the body section. The holes in the support are drilled in the same way.

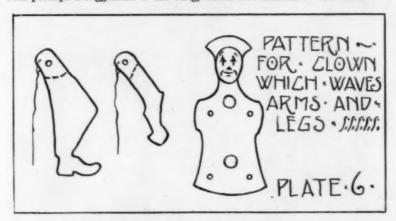
No mention is made in the list of material required, of a vise, because it has not been considered absolutely necessary. However, if a small one can be supplied, the work is simplified greatly, as the bit can cut through several thicknesses of wood at one time.

A section of dowel rod 3/4" long is touched with glue near the ends and inserted through the two body sections at point A. This is used to prevent the head swinging back too far.

The holes in the head and tail sections are filed larger and sections of dowel rod 1½" long are touched with glue and inserted through the holes in the body section. The head and tail are placed between the body sections,

which fit just close enough to permit freedom of action. The remaining ends of the rods are inserted in the support so as to leave no projections at the back.

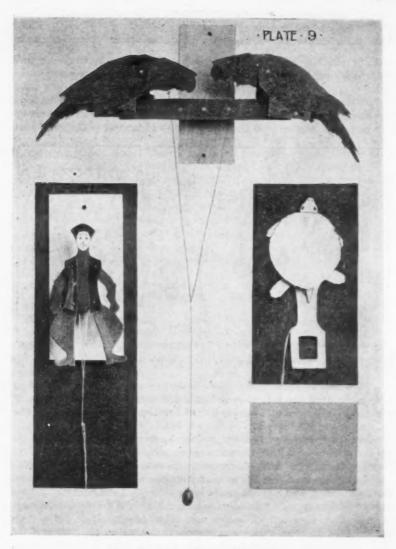
If color is to be attempted, an interesting effect would be a drab body with deep yellow legs, eye and bill. Brown or black spots of color on the body with perhaps a suggestion of the wing, would add interest to the effect.



CLOWN THAT WAVES ARMS AND LEGS

The clown is 8" tall and is made in seven parts. There are two body sections, between which the legs and arms are hung. The clown is fastened to the support by means of two sections of dowel rod, extending from the rear body section to the support.

After the parts are sawed out and sandpapered, holes are bored in the legs and arms through which linen threads are passed and fastened. The holes by which the legs and arms are fastened are bored with the brad awl, which must be moved about freely so as to enable them to move freely on the pins. The legs and arms are secured to the body with No. 1 bank pins, which are inserted and bent as in the crow problem. However, before the pins are hammered into the rear body section, two ½" strips of wood are placed horizontally between the body sections just above and below the location of the pins. This enables the pupil to prevent the body sections fitting too closely, and gives freedom for the movement of the arms and legs.



The parrots, the clown, and the turtle

After the body is put together, two 1" dowel rods are inserted into the holes previously drilled and glued.

Every pupil will doubtless want to select a different color scheme for his clown, and the result is likely to be a brilliant array of color.

A TURTLE THAT SWIMS

The turtle model is made in four parts. The back, or shell, is 4" in length. Instead of being mounted on a support as the former models have been, the turtle is mounted on a handle. This handle is 9" x 2". There are two openings cut in it as shown by the pattern.

Very little need be said about putting the model together. Two dowel rods 3/4" long, pass through the shell and legs to the handle. The holes drilled in the legs are enlarged with the round file.

The threads which operate the legs are passed through opening A, then under the handle to opening B where they are brought again through the opening to the top of the handle.

The turtle may be colored brown or green, with red or green markings.

FIGHTING PARROTS THAT SWING BY A PENDULUM

Six parts are required for the fighting parrots: two bodies, two wing sections, perch and support. The parrots measure 10" from tip to tip.

Quarter inch holes are bored at the places designated in Plate 10. A in the parrot bodies is filed larger and swung on $1\frac{1}{4}$ " sections of dowel rod. Holes are bored into two circular pieces of wood, which are slipped over the dowel rod and glued in place just back of the parrots' bodies. Dowel rods, $1\frac{1}{4}$ " in length, attach the wing sections to the perch at B. The perch is attached to the support by three $1\frac{1}{2}$ " sections of dowel rod.

No. 2 bank pins are cut and bent into hooks which are driven into the parrots' throats just back of the beaks. Two linen threads about 24" long are tied to the hooks and a small lead weight such as is used in fishing tackle is tied to the other ends. The threads are tied together about 7" from the weight, but a little experimenting will enable students to determine for themselves the best placing for the knot.

Brilliant blues, greens and reds give the parrots a very lifelike appearance, and a soft green or brown stain finishes the perch and support.



The merry-go-round is much more simple in construction than it seems at first glance 352

A MERRY-GO-ROUND

The Merry-go-round is much more simple in construction than it seems at first glance. The pavilion is formed of two circular pieces of $\frac{3}{16}$ basswood 11" in diameter, covered with a circular roof whose diameter is 12". These are supported by a single dowel rod center-pole 14" long.

In the pavilion illustrated, four animals are used. Pupils will be interested in planning different animals, and in submitting sketches for them. Those selected in this case were a giraffe, tiger, donkey and pelican. They are 3" high and are fastened with No. 2 bank pins to dowel rods 3" long, so that the feet escape the floor by about 1". The dowel rods are fitted in holes drilled 11/2" from the circumference of the floor.

An ordinary spool such as basting thread is wound upon is glued securely to the under side of the floor so that the center pole passes through it. A heavy cord is tied to the spool and wound upon it. By pulling the cord the floor is set in motion and rotates until the supply of cord is exhausted.

The roof is glued to the center pole 7" from the floor. The base must be securely glued to the center pole and is made more solid if screwed or clamped to a table or heavy board.

Many festive color effects can be obtained in this model. The one pictured is stained with oak stain, and decorated with a fringed band of scarlet calico glued around the edge of the roof. A strip of calico glued to a bank pin forms the pennant which surmounts the center pole.



PRINTING AS A MANUAL ART

By S. J. VAUGHN '

HEAD OF THE DEPARTMENT OF MANUAL ARTS NOBTHERN ILLINOIS STATE NORMAL SCHOOL, DE KALB, ILLINOIS

THE feeling has been growing among those who are seriously studying the Manual Arts situation, that other lines of work besides the usual woodwork and allied courses are needed in the upper grammar and high school grades. Something is needed which fits more vitally into the general life of the school and the community, and touches more closely the varied interests of the different school departments.

Woodwork makes a surprisingly general appeal to the boys; but naturally it cannot, as any one subject cannot, make a universal appeal. There are always some to whom such work is not best adapted, but to whom it is nevertheless valuable; yet it seems inadvisable to keep such pupils, or perhaps any pupils, in one unvaried line of constructive work. Printing, by its greatly varied mechanical operations, which in themselves are a delight to the boys, and by its greater comprehensiveness, touching so many of the vital points of the school community, makes fully as general an appeal as woodwork, and reaches the specific cases that are in need of another kind of motor activity.

Printing, perhaps more than any other of the Manual Arts, brings out the best in the boys. They are never satisfied so long as they have the consciousness of imperfection, much less of distinct error in their work. It is inconceivable that any boy would be willing to stand responsible for a page of print that has an inverted letter in it. We have no "hell-boxes" in our shop; the boys' sense of pride and responsibility can be appealed to in such a way as practically to free the shop from "dirty" cases and "pied" matter.

Printing is rapidly making its way into our schools, and when once there, it will hold its place; but it will continue to hold its place as an *educational force* and not as a scheme to save printers' bills.

The material for printing may be grouped under the three following heads: 1. Material whose real merit justifies or even demands permanent form. 2. Such material, intimately connected with the school work, as does a real service to the school community and perhaps to the community at large, although not necessarily enduring in itself.

3. Material that takes on something of the trade or commercial aspect.

Perhaps the highest ideal is that the material shall make its appeal to the boys and to the girls on the grounds of its own claim to recognition and permanency. If that deeper interest can be reached—that more refined attitude can be cultivated, something much more lasting and beneficient can be accomplished both in matters of the products of the press and of the characters of the individuals with whom we deal.

The printing of a page may be considered as one step in the progress of thought from its inception to its general transmission in permanent form—the book. The book idea is vital and deservedly permanent. So far as material form goes, the book is the final, perfected form—the crowning glory of all enduring literature, whether it appear first in a newspaper or a broadside or in any other form; and it is the meeting place of all the crafts. So the idea of selecting favorite pieces of literature and putting them into print with their own hands, and finally embodying them in a book, is an extremely alluring one to the pupils. Such work quite properly and most naturally falls into the plan of

the 13th century when literature, especially ballads, in England and Scotland appeared in the form of broadsheets and were hawked about the streets by peddlers. Katherine Bates interestingly remarks that the peddler elbowed the singer into the gutter. Chap Books followed, and, in the course of time, were collected and bound together in book form.

We might well emulate the broadsheet idea of popularizing good literature in our schools and elsewhere. National airs, patriotic songs, crisp maxims, rare bits of humor, beautiful pieces of both poetry and prose might with valuable results be spread on broadsides for general use.

One of our literature classes is making a study of the old ballad and is using, as a basis, some of the Robin Hood and other ballads. These were printed by the class for use in this study, and will finally be bound. One copy was made of hand-made paper and is in process of binding for the instructor.

Work is now under way to prepare a book of ballads for the various grades of the Training School. Such literature was lived and repeated and sung long before it took the form of printed books. It is childlike—produced in the childhood of the race, and so follows the same law of interest for the children as the simple forms of construction used by primitive peoples. Both sprang out of the vital needs, and contain the very hearts of the people who produced them.

A small but very interesting and significant piece of printing may be done in connection with the rebinding of books, either those of the pupils, or books from the library. A case in point is where twenty copies of the Sunbonnet Babies were found on the discarded list in the library, so

badly torn up that it would have cost more to have them go through a bindery than to buy new books. The leaves were torn apart and many of them gone, so it was necessary to sacrifice some books to complete others. The leaves were properly arranged and mended, endpapers cut, and the books sewn by the fifth grade. The sixth grade covered them—in all, fifteen copies—and the seventh grade printed the following binder's note and sentiment, and inserted it in the front of each rebound book: "If a good book is a good friend, then when we re-cover a good book, we recover a good friend. Hence, this book was saved from the waste basket and rebound by the fifth and sixth grades of the Normal Training School; and thus, years of service were added to years of friendship." Another set was treated in like manner, and with a similar note, by the seventh grade.

In the second division of material which I have described as such as "does a real service to the school community, while, from a literary standpoint, not necessarily enduring in itself," is included a variety of material.

One of the more recent developments in our schools is the movement toward dramatization of pieces of literature and of original productions by the children themselves. A story like Treasure Island lends itself easily to this treatment. The story is read by the boys and the girls, who set themselves to the task of producing a drama of certain of its striking parts, in form suited to their needs. The resulting drama becomes material for the printshop, and with what avidity the boys go about the task of putting what appears to them as their own creation into permanent, readable and artistic pamphlets which later become material for binding!

The same may be done with dramatic material prepared in the lower grades, such as King Robert of Sicily by the fifth grade, and Little Bo Peep by the second grade. Kinmont Willie, by the sixth grade, is now in course of preparation. In this way, there grows up a vital intergrade interest—a closer feeling of kinship in that they are members of a community, the weak doing their own little tasks, and the strong lending a helping hand in the larger undertakings, all reacting in a most wholesome way. This inter-relationship, the attractive operations of the printshop, and the interesting story the drama has to tell, give a motive to the whole task and make it a real joy.

The primary reading situation is far from satisfactory, I am told. There seems to be no dearth of material, but in reading books, there must always be a lack of freshness that comes from experience in matters about which the child reads. So, various schools are making an effort, in

the following ways, to supply this lack.

The experimental work in science, excursions in geography, experiences in gardening, and their constructive problems become language material, and are written up by the children. The best of these find their way to the printshop and are put into neat folders or Chap Books. These go back to the children as reading books; and with what pride and zeal they read them! "How We Made Butter" by the third grade and "A Problem in Bookbinding" by the eighth are typical.

Another phase of the reading problem is attempted by the teachers writing stories of industries, of travel, of animals, and of peoples with whom the children are unfamiliar, and of various other topics in which the teacher may have special interest and information. We have in course





Two corners of the Print Shop, State Normal School, DeKalb, Ill.

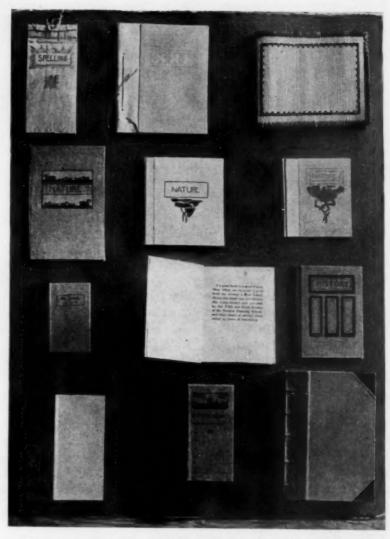
of preparation stories of Norway by one of the faculty who spent a summer driving over that country; and of Holland by another member who spent a time there.

A very profitable problem, from several points of view, has grown out of the spelling work of the intermediate grades. The plan was adopted of having each child make two spelling books, one for daily use and the other for permanent records of words misspelled, of various rules of spelling, of lists of prefixes, suffixes, synonyms, etc. This permanent book, when printed, becomes a useful and much prized reference book, and is a good problem for beginning printers who are just learning the case.

The school paper, gotten up and printed by the pupils, becomes a decided force in the affairs of school life, and greater than we sometimes think in the home life of the community; and from the standpoint of the printshop this is valuable work for the boys.

Under this second division comes such work as programs of pupils' entertainments, announcements of special days, certain blanks and cards connected with the affairs of the school, Christmas cards, bookplates, valentines, etc. Closely related to this is a small amount of printing for the individual printer, such as business cards, letter heads, etc. All this work is abundantly rich in possibilities in the direction of design and illustration, and the preparation of the woodcuts, and copper and zinc etchings by the pupils and students themselves.

The printing of which I have spoken, up to this point, is such as, in the absence of a school printshop, for the most part, would not be done at all. I confess that it is in such work that I am the most intensely interested. I fear that



Books made or rebound by pupils and students in connection with the work in printing and bookbinding

in our zeal for reality we are about to go too far in the direction of commercial, dollars-and-cents standards.

But there is the third division which includes the ordinary job work which the various activities of the school, and perhaps of the community, constantly demand. There is a superabundance of such material, and a clamorous demand for it on every hand. Much of this material is rich in elements needed by the young printers, and brings in a little more fully the idea of the value of their services as measured by standards of the world at large, and also the idea of participation in a very important industry that is carried on in the world outside the school.

Of course, dangers attend the work of this last division and first among them is the disposition on the part of some to regard the printshop as merely a scheme to save money. This can be handled successfully by careful selection, discrimination, and unflinching elimination.

With some such principles and classification as the foregoing, the teacher can better plan the details of his course, and carry on the work intelligently from the start, avoiding the haphazardness of taking whatever happens to turn up, as a basis for instruction in printing.

In our own case, this work was discussed and systematized on general lines before the equipment was even bought.

We start our boys very slowly into the work; first making them familiar with the arrangement of the shop, and the names and locations of the various materials and supplies. After these are fairly familiar, the case is undertaken and mastered by the use of word and short sentence work. Each boy, of his own accord, has always drawn a diagram of the case and carried that with him, and referred



Examples of original designs in ink or charcoal, wood blocks, and copper plates, together with the prints therefrom, all the work of students

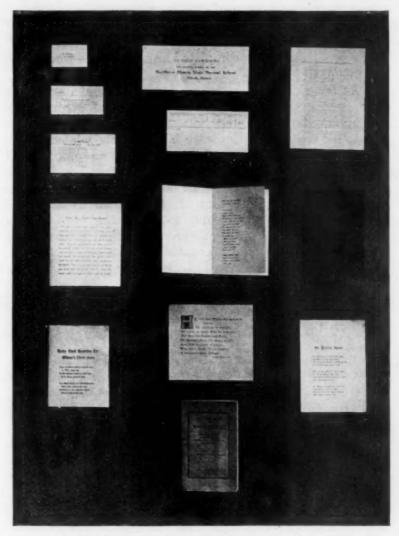
to it at times between recitations. My experience is that the average pupil learns the important features of the case in two lessons, so that he can pick out the frequently used letters with considerable ease. Here is introduced the point system, getting at the causes which led to its adoption, and fixing in their minds certain facts and terms related to its use. Along in these early stages, the story of printing from its beginning is taken up and the revolution caused by the

invention of movable type is discussed.

Simple composition is now undertaken, and the various steps are gone through from picking up the stick to the lock-up—holding the stick, picking up type, movement of the hand so that no time is wasted, taking type from the stick to the galley, tying up, removing form from the galley to the stone, and locking up. Distribution of type has proved extremely interesting to the boys. Here begins the study of proof reading, the pupils familiarizing themselves with an approved system of marks. It is believed that from the very beginning of composition, each piece of work ought, as far as possible, to run through the typical processes, coming out a finished product. So the presswork is begun as soon as forms are prepared. This can be done either by pupils who have had some previous training, or as a kind of demonstration work by the instructor.

The pupils come into the presswork very gradually and under the closest supervision, so that by the time they are put, by groups, in charge of the press, they will have become familiar with the makeready, inking, feeding, removing chase, cleaning form, and washing the press.

Each piece of work is approached as an art problem a matter of space relations, of color harmony, of decoration, of the harmony of these with the paper and the face and size



Examples of printing done by eighth grade children and freshmen high school students during their first term's work.

of the type, and of the complete harmony of the whole with the thought.

As occasions for consistent decoration and illustration arise, woodcuts are made, and zinc and copper etchings are prepared and mounted.

In all the course, the work is intimately related to the courses in bookbinding and the history and processes of bookmaking are studied; while the art features in both lines are dealt with in the art department, which works in close sympathy with that of the Manual Arts.

We had \$800 with which to equip the printshop—a room built for the purpose, finished in oak, and fitted already with tables, shelves, and 40 square feet of slate blackboard.

The following propositions were formulated:

1. The equipment must meet school conditions.

Only such staple articles shall be bought, as, in the judgment of a good printer, cannot meet with serious criticism.

The equipment must be new and the best on the market, so far as can be determined.

 Generous quantities of certain sizes of type of one series, suited to the specific needs, and an abundance of spaces, quads, leads, and slugs shall be bought.

After two years of thinking and planning, during which time advice was sought from every source, especially from men who have had experience with printing as a school art, and from practical, expert printers, to both of which classes the list was submitted for criticism in the light of the specific needs, the following equipment was bought:*

^{*} If the allowance were \$300, \$400 or \$500 instead of \$800, I would simply modify this equipment in something like the following ways: I would eliminate entirely the stock cabinet and the large staple binder. I would substitute a smaller type cabinet or buy simply the stands for the cases. The plain, simple stand for the imposing stone would be substituted for the finished one built with letter boards and wood furniture, and perhaps a 24" x 36" stone instead of a

1 ½ h. p. Motor.	2	Pair	Ro	ller	Supp	orte	ers.		
1 10 x 15 Chandler & Price Gordon	20	lbs.	6 I	et. A	Author	r's l	Romai	a Wi	de.
Press with three Chases.	40	66	8	44	66		**	6	4
1 Steel Chase.	40	46	10	66	66		"	. 6	4
1 Boston Staple Binder Style, A.	20	66	12	66	4.6		44	-	16
1 26" Chandler & Price Paper	20	46	18	66	11		66	-	6
Cutter.	2	font	6	Pt.	Old I	Rom	an Bl	ack.	
1 Utility Imposing Stone Frame	2	66	8	44	66	66		KE	
and Stone 26 x 44.	2	66	10	66	44	66		**	
1 No. 68 New Departure Cabinet	2	64	12	66	64	46		66	
(50 cases).	2	44	18	66	**	66		6.6	
1 No. 2 Paper and Cord Stock	1	66	24	**	44	66		46	
Cabinet.	1	66	30	11	44	66		16	
1 No. 8 Bettis Lead and Slug Case.	1	6.6	36	**	66	**		66	
2 Pair New Cases.	1	88	48	11	**	**		6.6	
2 Pair 2-3 Case Tilting Brackets.	1	4.6	8	66	Engr	ave	r's Old	d Bla	ack.
1 Metal Furniture Case.	4	64	12	66	6	6	44	4	6.6
1 No. 1 Harris Rule Case.					L. (1.			
5 8¾ x 12 All-Brass Galleys.	2	64	12	En	Engraver's Old Black.				
1 12 x 18 All-Brass Galley.					Car	08			
8 8 x 21/4 Yankee Job Sticks.	1	64	24	Engraver's Old Black.					
1 18 x 21/2 Yankee Job Sticks.	1	66	48	66	Elzev	eri	ne Ini	tials.	
2 Doz. No. 1 Wickersham Quoins.	5	lbs.	. 6	Pt.	Space	es A	ssorte	ed.	
2 Keys No. 1.	10	44	8	66	66		66		
1 Doz. Spring Tongue Gauge Pins.	10	46	10	24	46		44		
1 Quart Success Benzine Can.	10	66	12	66	66		66		
1 Benzine Brush.	10	66	18	46	66		4.6		
1 No. 2 Press Brake.	5	66	24	66	66		**		
1 3 x 6 Planer.	5	66	30	66	66		66		
1 3½ x 8 Proof Planer.	5	44	36	66	44		66		
1 2½ x 4½ Mallet.	5	44	48	66	66		**		

26" x 44". A rebuilt or small table cutter would be bought. I would dispense with the motor and use foot power. I would greatly reduce the amount of extra quads and spaces suggested, cut down the 6 point body type to 10 lbs., and the 8 and 12 point body type to 25 lbs. each, forego the pleasures of fancy type, reduce the amount of brass rule to two 2 pound fonts with different faces, and if it were necessary still to reduce the cost, I would substitute an 8" x 12" press, make inroads on my display type, and reduce my leads and slugs to 25 pounds each. If driven to further extremity, I would substitute a rebuilt press and perhaps build my own case stands, stone frame, and lead and rule cases in the wood working shop.

5	lbs.	6	Pt.	Quads,	Assorted.			
10	44	8	4.6	44	44			

" 10 Pt. 2 and 3 em Quads.

" each 12-18-24 Pt. Quads, Assorted.

5 lbs. each 30-36-48 Pt. Quads, Assorted.

10 lbs. 10 Pt. Leaders three dots to em.

10 lbs. 8 Pt. Leaders three dots to em.

50 lbs. each 2 Pt. L. S. Leads and 6 Pt. L. S. Slugs.

3 lbs. L. S. Brass Rule, Hair Line.

3 lbs. L. S. Brass Rule, 1 Pt. Face on 2 Pt. body.

2 lbs. 2 Pt. L. S. Black Face Rule.

2 " 4 " L. S. 2 " 6 " L. S.

44 2 " 10 " L. S. 24 " Metal Furniture.

1 Font No. 1 Brass and Copper Spaces.

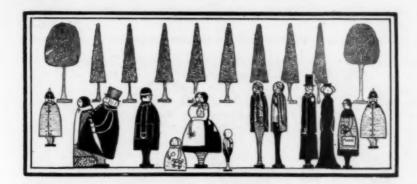
4 Font Solid Brass Panel Ends.

1 Set 12 Pt. Brass Squares. 100 1 x 3 Brass Label Holders. 5M 1/4" Boston Staples.

A very great misconception with reference to the cost of a printing equipment is abroad in the world of Manual Arts. So many say, "It's so expensive!" when as a matter of fact it is one of the least expensive of the Manual Arts. especially when the results and the number of people reached are considered. A complaint against the cost was made to me by a man who had just invested \$450 in a jointer for his 7th and 8th grade woodwork, when that amount would have bought all the necessary equipment for an excellent school printshop!

Taking into consideration the moderate cost of printing and bookbinding, the interesting and vital points of contact with important occupations, the various and farreaching relations with other departments and activities of the school, and the extended field for development of the various phases of art, I am free to say that I regard them as among the most valuable, if not the most valuable of

the Manual Arts.



GOOD IDEAS

SUGGESTED BY THE EXPERIENCE AND AFTERTHOUGHT OF SUCCESSFUL TEACHERS, AND DERIVED FROM THE WORK OF PUBLIC AND PRIVATE SCHOOL CHILDREN.

UNGRADED SCHOOLS

Owing to the variety in age and consequent ability, the pupils in an ungraded school can do things in preparation for Christmas that the pupils in any one grade cannot do with equal economy of time and talent. The Christmas festival with all its trappings is none too comprehensive a project.

Plate I shows a variety of decorations for the schoolroom. The chain decoration at the left, composed of green wreaths and red bells, can be easily cut and colored by the younger children. Each link is in one piece and the chain is produced by folding and threading. Another decorative chain is shown at the right, Plate I. Each of these links is a single piece. The links are made in two colors, the larger ones red and the smaller ones green, or visa versa. These two chains were made by children in Ottawa, Ill. The larger chain, when it has served its first purpose, may be taken apart and the links used as place cards.

The older children will enjoy making Santa Claus. He may be drawn from a model, colored, and cut out in one piece like the Santa Claus with the newspapers, Plate I, by Matilda Ludwig, 12 years old, Fitchburg, Mass. A jointed Santa Claus, like the lower one, Plate I, by Helen Herrieff, 11 years old, Oneonta, N. Y., is a popular pattern for the reason that, being jointed, Santa may be made to assume all sorts of attitudes. The jolly face of Old Saint Nick rising from the chimney-top is by Elva Alexander, Oxford, Pa. Plate

EDITOR GOOD IDEAS



Plate I. Attractive Christmas decorations such as children in ungraded schools can easily produce

GOOD IDEAS EDITOR

II shows a Santa Claus drawn on squared paper, by Clinton, a seven-year-old boy in the Longfellow School, East St. Louis, Ill. Plate II gives also the flats of two candy boxes to be cut from red cover paper, strung up with white and green raffia and hung upon the Christmas tree. These came from Louis Baldwin, a thirteen-year-old boy, Stockton, Cal. The drawing of the Christmas tree, made on dark colored paper by the use of charcoal and white chalk, is by Elva Alexander, Oxford, Pa.

The older pupils are capable of manufacturing toys of various kinds by

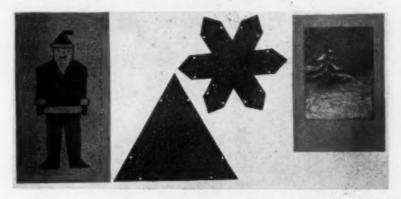


Plate II. The Christmas tree out of doors, flats of pretty candy boxes, and St. Nick who will fill them

the use of thin wood. A few admirable examples of this kind of work are shown in Plate III, taken from the now defunct German publication, Kind und Kunst.

PRIMARY GRADES

THE NIGHT BEFORE CHRISTMAS

In the lower grades the value of free drawing and cutting is three-fold it gives the children an opportunity to create and so express their mental pictures of objects, it furnishes training for the eye and hand, and may greatly cultivate the imagination. Now there is no better time during the year to indulge in this phase of drawing than during the Christmas seasonEDITOR GOOD IDEAS



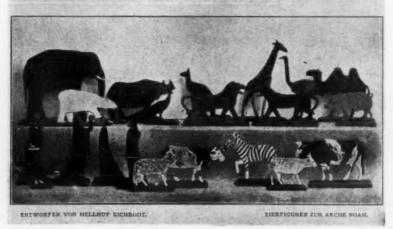


Plate III. Wooden toys such as the older children in ungraded schools can produce with a bracket saw

GOOD IDEAS BIGELOW

allowing the children to draw and cut or cut and color, freehand, toys and other presents for Christmas.

Happy indeed are the children who really and truly believe in a Santa Claus and ever ready, from these children, an echoing response to the mere suggestion of his approach.

As one little girl said just before Christmas, "Oh! I am so happy I just want to laugh all the time because Santa Claus will soon be here"; spontaneous and all so true.

Ever new and welcome the old, old story of the "Night Before Christmas," with its mysterious night journeyings of good old St. Nick and his cautious approach to the bedside of all good sleeping children, down the dark and sooty chimneys,—a story full of possibilities in the realms of language, dramatising and drawing.

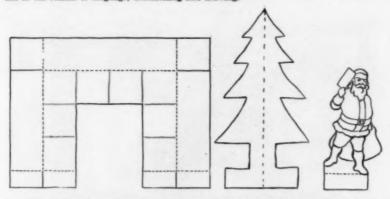


Plate IV. Outlines for cutting objects from paper for making a Christmas chimney corner

So with this thought in mind and full to the brim with enthusiasm over the story, we went to work to create its illustration and the accompanying model is the result,—a joy to the heart of every child when it was completed and could "really be taken home to keep," as one little girl said.

For seat work, hectographed copies of the fireplace and Santa Claus may be colored and cut. Freehand, color and cut stockings, pictures, etc., for the walls, also ornaments for the mantel if the children desire. Three hectographed Christmas trees should be given to every child to cut, but not to color alone. In a supervised lesson these three trees should be painted green on both sides. It is best to take the class in sections for this work, giving the others seat work to do.

After pressing these trees the teacher should sew the three trees together down the center as the dotted line indicates. It will then open out and be a tree that will stand on the table.

For seat work, some day later, let the children color and cut tiny candles to decorate the tree and last, but not least, paste a gold star sticker on the very tip top.

The room is made of three sheets of 9" x 12" drawing paper. Two sheets are colored green for the sides of the room. One sheet is colored red for the carpet. This may be done by a light careful use of the crayons in long strokes from right to left.

BIGELOW GOOD IDEAS

The pasting together of these three sheets to make the room may be done by a class of second or third grade children but with younger children, the teacher may have to do it.

In that case, the final lesson for the children will consist in pasting the pictures, etc., onto the walls, the fireplace and Santa standing by it. The tree may then be placed in the middle of the room but not pasted. "It seems more real not to paste it," the children say.

Note. The children should have large manila envelopes in their desks to keep any cutting done for seat work from time to time. If your class is large and this illustrative lesson seems too much to attempt—do allow a small number of the most capable children to do it and you, as well as they, will be repaid for the work by the joy realized.

GERTRUDE I. BIGELOW Newtonville, Mass.



Plate V. A Christmas chimney corner made by primary children under the direction of Miss Gertrude I. Bigelow, Newtonville, Mass.

CHRISTMAS TOKENS AND PLACE CARDS. Plate VI shows a variety of tokens which may be produced by cutting, weaving and pasting of colored paper. The large bell, which is free to swing, and the larger bell are somewhat modified forms of Christmas tokens received from Oxford, Pa. The woven cross form comes from a second grade pupil, Sioux City, Ia. It was made by Elsie Cook, of the Hawthorne School. The little square in the center contains the initials of the person to whom the gift is to go, or whose place is to be indicated at table. Another good place card is the star within

GOOD IDEAS EDITOR

its frame. This was cut in one piece of white paper and placed against a background of red. A lap, the size of the face of the card was left at the top to be folded backward to form a support so that the card would stand like an easel. The remaining card on this plate, Nancy's, is an unusually clever one. The triangular ornament is in the form of a corner bookmark, decorated with three conventional, holly leaves in green and the berry in red. This comes from Munhall, Pa. Unfortunately the name of the maker was not given. The first illustration on Plate VII is a letter of greeting of three leaves.

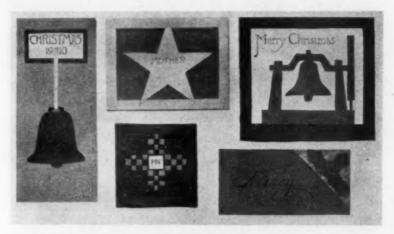


Plate VI. A few of the possibilities of paper-cutting for Christmas tokens by primary children

The outside leaf, forming the cover, contains a little print pasted in position, with the border of green lines and red dots and a ribbon clasping the whole. This attractive little souvenir, made on dull green cover paper, is by Edward Mattis, seven years of age, Westerly, R. I. The little place card containing the Christmas tree is drawn in water color by Elsie Brevik, of Sioux City, Iowa. The little circular table mat was given to the child in the form of a square with three circles and two diameters drawn upon it. The pupil cut out on the larger circle, went over the others in green, added the dots in red and the diameters in green. The edge of the mat may be left entire or cut into a fringe as indicated in one section.

BIGELOW GOOD IDEAS

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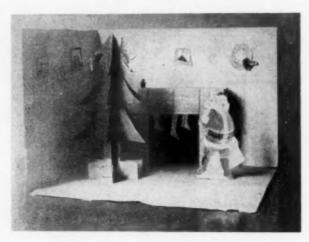


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GOOD IDEAS EDITOR

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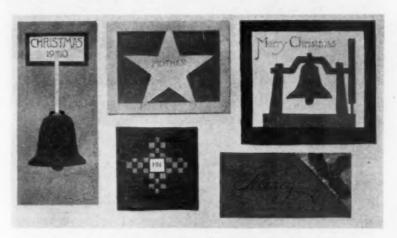


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WILLS GOOD IDEAS

This problem for lowest grade primary was contributed by Elva Alexander, Oxford, Pa. The remaining illustration in Plate VII is a gala envelope to contain a card, a letter, or a case of sachet powder. It will be seen that this pattern is based on squared paper of one inch mesh. This particular envelope was made by Helen Ingalls, seven years old, Reading, Mass.

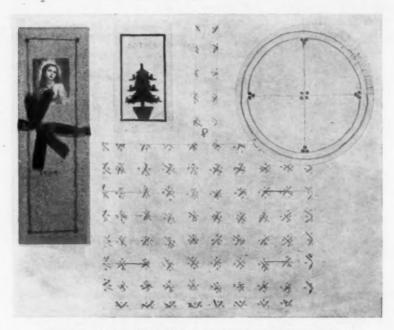


Plate VII. Pretty objects made from paper and decorated in colored pencil

A B C BOOKS. I wonder if all teachers do not sometimes find the need of a new dress or perhaps only a bright, fresh ribbon to clothe old ideas, for must not our work always keep up with the times, and be fresh, bright and attractive!

Well, we were looking for a becoming dress for our much desired exercises, paper cutting and animal study, when we tried the A B C Book and found it proved quite as pleasing as we had hoped.

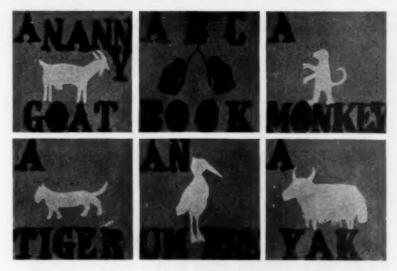


Plate VIII. The cover and five pages from an animal book made by second grade children, Manistee, Mich. under the direction of Miss Olive Wills. Animals cut from paper, letters traced and colored with crayon. All completely enclosed spaces in the letters were colored red after the immemorial fashion of children. Goat by Oscar Erickson, monkey and tiger by Eddy Eingstrom, umber by Arivid Thorin, yak by Velma Bauman

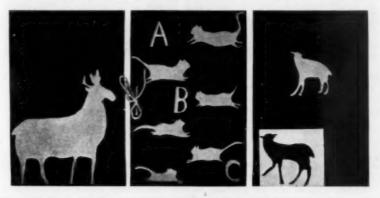


Plate IX. Cover and two pages from an A B C book by second grade children, Manistee, Michigan, each right-hand page showing silhouettes in paper on a black ground, each left-hand page containing appropriate text written in pencil

WILLS GOOD_IDEAS

The children were all on the alert to find pictures, to bring pets, to draw, and to cut all kinds of animals—each room being anxious to complete the alphabet. With us, animal study has usually been a little trying, because of the difficulty in having the live animals in the school-room; We might, if the teacher was particularly persevering, have a dog, a cat, or perhaps even a rabbit, but there the subject would drop and more often than not it proved too trying a subject to even mention.

But now we were going to make a book so all must work to make theirs the very best. Each child had a cutting and some more than one in the book. "C is for cow," hands waving

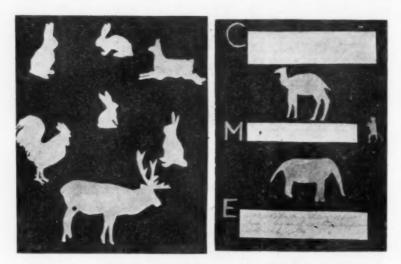


Plate X. Two pages from other A B C booklets by primary children, Manistee, Michigan.

The larger booklet was made of dark brown cover paper. On each of the right-hand pages were the paper silhouettes of birds and animals whose names begin with the same initial. On the left-hand pages opposite were pasted sheets of white paper containing appropriate text in rhyme. The pages of the other booklet were all similar to that shown in the illustration

all over the room, "for cat," "for camel." "D is for dog," "donkey," "deer," thus they drifted on from the domestic animals and suggested many wild animals both of their own and of foreign countries. They talked of their habits and homes as well as of their form.

I presume we all have our fads—and no doubt ours is paper cutting in the first three grades. At least we have better success in cutting animals in good proportion than in drawing the same—and the children always enjoy the cutting of figures and flowers, and of illustrating their stories and games thus.

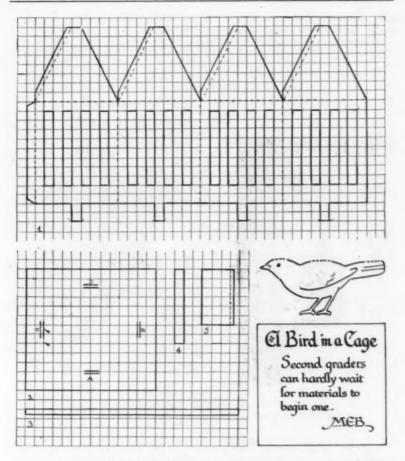


Plate XI. The flat of a bird-cage with its parts, made by the pupils of Miss Catherine Grealis, a second grade teacher, Bellows Falls, Vt.

When we had our animal collection finished the question of mounting arose, each room doing its booklet as it chose. Some were mounted on dark brown paper and to complete the harmony the cover was finished with the A B C cut of white paper and mounted in different

WILLS GOOD_IDEAS

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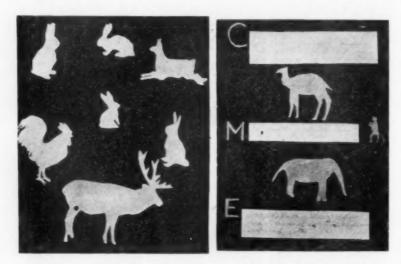


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GOOD IDEAS WILLS

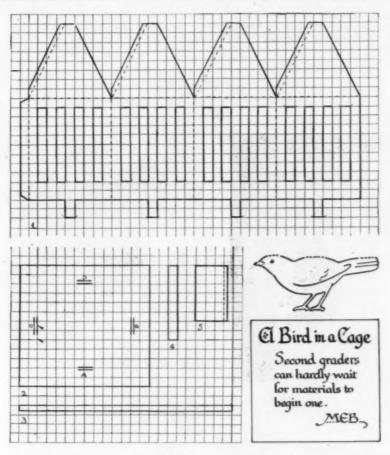


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ways. Some had borders made of the most pleasing animal in form for a repeated unit, others only two figures to form a balanced decorative center unit.

Another interesting problem in our bookmaking was the rhymes for the letters or animals. Some were found in their books, all hunting with interest. Others were evolved by the teacher and a few were the original production of the children.

When completed, the books were tied with cord or with raffia.

OLIVE WILLS

SUPERVISOR OF DRAWING, MANISTEE, MICHIGAN



Plate XII. The complete bird-cage hanging in a window



Plate XIII. An adjustable Santa Claus in colored paper, which gave great pleasure to the boys and girls of Johnstown, Pa.,
Miss Flora B. Potter, Supervisor

The text of this booklet is in rhyme, evidently original. Here are a few samples:

C is for cow so gentle and shy,

Who gives us rich milk for apple pie.

O stands for ostrich whose neck is quite long;

It hides its head in the sand when anyone comes along.

GOOD IDEAS BAKER

L is for lamb so woolly and white;

When a black one comes near it spoils the sight.

R is for rooster who feels so proud;

He is up in the morning and crows very loud.

F stands for fox very cunning and sly;

He catches the chickens when no one is nigh.

H is for horse which is quite able

To work very hard and lives in a stable.

A BIRD IN A CAGE. Every little boy and girl knows what the model is!

Second graders can hardly wait for materials to begin one.

They will need 1 sheet $\frac{1}{2}$ squared paper, $12^{\sigma} \times 18\frac{1}{2}^{\sigma}$, and 1 sheet $9^{\sigma} \times 12^{\sigma}$, or if the larger paper is not convenient, 3 sheets $9^{\sigma} \times 12^{\sigma}$, making flat No. 1 in two sections.

Have the flats drawn in the first lesson and color all with a yellow crayon.

In the second lesson, cut the flats out, also cut out birds and color yellow and black. The birds are hectographed on a fold of drawing paper.

After coloring, paste the birds together, all save the feet. For the final lesson assemble all the parts and paste in this order; top of cage (flat No. 1), perch and support (flats Nos. 3 and 5), paste the bird's feet on perch and fasten the perch and support in cage. Place cage on the bottom and draw ends through A B C D.

Paste hook (flat No. 4) in top and the cage is ready for a window.

Before attempting a lesson of this kind the pupils must have had practice in construction work on squared paper. The bird cage is sure to be one of the happiest pieces of construction that can be done.

A real live canary hung in the schoolroom for a few days adds to the joy of a lesson of this kind. One of my good primary teachers, Miss Catherine Grealis, invented this project.

MARY E. BAKER

SUPERVISOR OF DRAWING, BELLOWS FALLS, VT.

SANTA CLAUS WITH HIS PACK. Plate XIII shows a modified form of the figure which appeared in Plate I. In this case Santa has his pack. Silhouettes of toys cut from colored paper might be placed in the pack.

GRAMMAR GRADES

CHRISTMAS ENTERTAINMENTS. Materials required for games of various kinds furnish opportunities for applied art. Plate XV shows a suggestion received last year. The central illustration is a suggestion of what the cards might have been. Enough of these are made to supply each guest, and each is required to write a complete sentence using words having

EDITOR GOOD IDEAS

these initials. The cards at left and right are examples of how the thing works out in practice. That at the left is by an adult, that at the right by a child eleven years old.

CHRISTMAS GIFTS. MEMORY CARDS. These appear nowadays in endless variety. The first illustration on Plate XVI shows one with a rather elaborate border colored in four colors and gold by Joseph Norton, 13 years old, Pontiac, Ill. It is interesting to compare this card with some of the latest publications of Mr. Alfred Bartlett, who is famous for such things. See Plate XVII. Another variety of card of rather unusual character is the "Holy

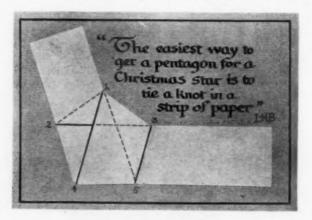


Plate XIV. Something worth knowing. The discovery of a fourteenyear-old boy who had not a compass at hand

Night." This comes from Elena Vives, a sixth grade pupil in Ponce, Porto Rico. The original is in black, gold, and vermilion on a cream-white ground.

TELEPHONE LISTS. A telephone list is an essential in half the homes of the country. That shown in the illustration was made by covering a piece of cardboard with linen and pasting a sheet of white paper with an ornamental edge in color upon the face of it. A suspension ring was added to the back. The maker was John Nye, 12 years old, Westerly, R. I.

POST CARDS. Christmas post cards are sensible problems involving as they do thoughtful spacing and good lettering. Plate XVII shows two of



Plate XV. Acrostic cards for a Christmas entertainment, involving practice in lettering and good spacing



Plate XVI. A few of the many examples of Christmas "flat work," involving design and lettering

EDITOR GOOD IDEAS

the latest designs offered for sale by Mr. Alfred Bartlett, 69 Cornhill, Boston, Mass. Space is allowed for the addition of a personal word of greeting. The face of the card is reserved for the address only. Plate XVII shows also two designs for cards of greeting made for Mr. Bartlett by Mr. Will A. Dwiggins of Boston, and the third by another artist of good standing.



Plate XVII. A few of the beautiful Christmas tokens offered for sale by Alfred Bartlett, Cornhill, Boston, Mass.

Plate XVIII contains objects made by grammar grade pupils under the direction of Mr. Frederick Whitney of Salem, Mass. The first is a little envelope of tags made and strung by Clarence Knudson, a third grade pupil, Beverly, Mass. The second is a little purse by Helen Salkins, a seventh grade pupil, Salem, Mass. The cover in the upper part of the plate is that of a sketch book designed and made by Irma Kingsley, an eighth grade pupil, Salem, Mass.

GOOD IDEAS EDITOR

The cover at the left is that of a memorandum, containing a pad and pencil in its sheath. The covers are of cardboard bound with paper and cloth. The design is added in water color. The other cover is a memorandum pad, the sheath for the pencil being in the binding of the book. This was designed and made by Annie Preston, an eighth grade pupil, Beverly, Mass. The cen-

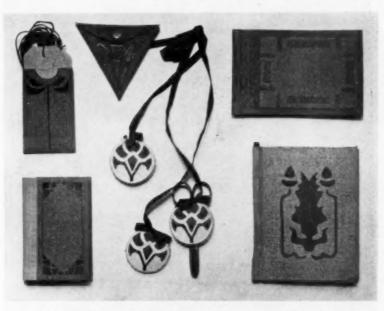


Plate XVIII. Examples of the beautiful objects the grammar grade pupils are always turning out under the direction of Mr. Frederick Whitney, of Salem

tral illustration shows a belt ornament in the form of three suspended shields, one a case for needles, another a scissors holder, and the third a pin ball. This was made by Esther Fielder, a seventh grade pupil, Beverly, Mass. The ornament is stencilled in two blended colors.

A CHILD'S BED QUILT. Plate XIX shows a bed quilt designed and made by the children of the Elliott School, Newark, N. J., for a bed in the Children's Hospital. Each child was responsible for a single square contain-

EDITOR GOOD IDEAS

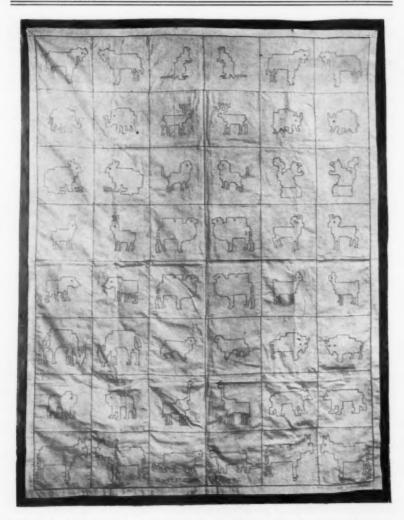


Plate XIX. A patchwork quilt of squared animals made by some Elliott School children for a bed in the Home for Crippled Children, Newark, N. J. 386

GOOD IDEAS RICE

ing a squared animal worked in outline stitch in red on a linen ground. A Christmas project like that is worth while. It was made under the direction of Miss Eva E. Struble, Supervisor of Drawing, Newark, N. J.

BOOK RACKS. Among the many varieties of book racks perhaps none is more attractive as a problem to a boy than that shown in Plate XX, a folding book rack put together with brass hinges, not too difficult for a boy

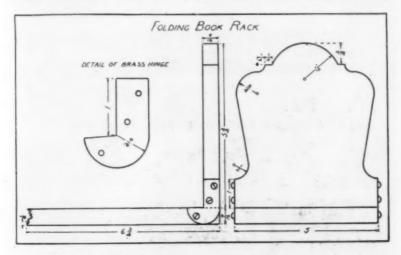


Plate XX. A design for a folding book rack by George A. Seaton, Cleveland, Ohio

to make. The end furnishes opportunity for structural and decorative design. Mr. George A. Seaton of Cleveland, Ohio, is responsible, I believe, for this particular rack.

NECKTIE RACKS. A problem that proved to be popular. We have just completed some work so profitable and enjoyable that it seemed worth while to let others have the same experience.

It is interesting sometimes to trace a result back to the incipient idea. In our store-room were found some panels of white wood, clean, inviting pieces $12\frac{1}{4} \times 4\frac{1}{8} \times \frac{1}{2}$ inches. In the *International Studio* for April, 1908, was an article on "Gesso," and in reading it those tempting panels suggested themselves to be decorated with the preparation. In these days,

RICE GOOD IDEAS

however, the Craftsman Spirit is so much with us that decoration without utility is hardly more satisfactory than an over-decorated article for use.

About this time appeared in the windows of the art-embroidery stores an object, rectangular or elliptical, with a metal rod projecting from it.

The object was called a necktie rack.

Just the thing to make from those panels!

And how it would appeal to the boys!

After the fall work in flowers and fruit was completed, the Freshman class was given the choice of making a lamp shade or a necktie rack. Both would cost the same—ten cents To

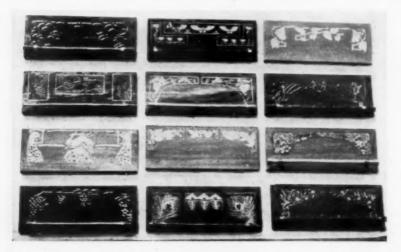


Plate XXI. Some necktic racks in gesso which delighted the high school pupils who made them in Malden, Mass., under the direction of Miss Dorothy G. Rice

our surprise 98 per cent chose the necktie rack. Presumably, Mary wished to give it to Cousin Will or Brother Ned for a Christmas present, but no, Mary wanted it for her own gay hair-ribbons.

The boys taking Manual Training furnished the panels for five cents apiece, neatly beveled and sandpapered. They also provided a bundle of sticks cut the length of the panel and ½ inch thick.

By experiment it was found that berries and slender forms were best for the work and the designs were planned with that in view.

Many decided to stain their boards, a wash of water color paint giving the desired effect; then the design was transferred and the panel was ready for the gesso.

The recipe as given in the Studio is

GOOD IDEAS RICE



Plate XXII. Examples of beautiful needlework by German children of grammar school age 389

RICE GOOD IDEAS



Plate XXIII. More objects of the same sort reproduced from Praxis

Boil (1) part powdered resin,

(4) parts linseed oil,

(6) parts melted glue.

Soak best gilder's whiting in water, drain and add to the above to make consistency of thick cream.

We used LePage's Glue and did not boil the mixture.

This preparation was kept in a large jar and when needed was poured into a small dish which was used by several pupils at a large table. We found it was wasted less than when distributed to the individual. No. 3 brushes proved best for application to leaves and berries, while No. 1 was best for stems. The brush was held upright and the mixture dripped slowly from it, being gently urged to the outline so as to keep a glossy surface. Spaces were left where veins or the margin of a turned over leaf came, so as to break large surfaces, as these might crack. By the time the design had been covered, the first coat was dry enough for the second, and this might go on indefinitely, the design being raised as much as desired.

Ordinary tube water colors were mixed with the gesso, and for convenience these matched the Munsell colors and were kept in jars. These could have been used for the first coats but it was found to be simpler to proceed in this way.

The pupils were delighted to find that the gesso would not crack off and would stand the hardest usage. It could be washed off, however, with hot water,—so we concluded to shellac or varnish the completed work.

The problem of whittling the rod, finishing the knob square, round, acorn, or pointed, was another source of interest. The rod was fastened to the rack by 3 in. pieces of brass ribbon in wide, previously pierced with screw-holes. This length was found to give sufficient projection.

Peacock feathers with eyes made of blue glass or enamelied copper proved effective, also gold spangles made brilliant the tail of a gilded peacock. Bits of shell could be used—in fact the work has many possibilities. Boxes, book racks, picture frames, anything wooden could thus be decorated.

This is our third season and it has proved to be a more popular problem than in the past.

DOROTHY G. RICE High School, Malden, Mass.

FINE NEEDLEWORK. Plates XXII and XXIII give examples of work by German school children taken from *Praxis*, published by B. G. Teubner, Leipsic.

HIGH SCHOOL—FREEHAND DIVISION

It would be well, so far as possible, to make the drawing work in the high school, at this holiday season, as characteristic of the festival spirit as it is made in the lower grades for the little children. In many places does the holly make its appearance in the market early enough to furnish inspiring models for representation work from nature. These studies should be made in different mediums. The mistletoe, also, can be obtained frequently in the larger centers of population where it is not obtainable directly from its native

BROWN GOOD IDEAS

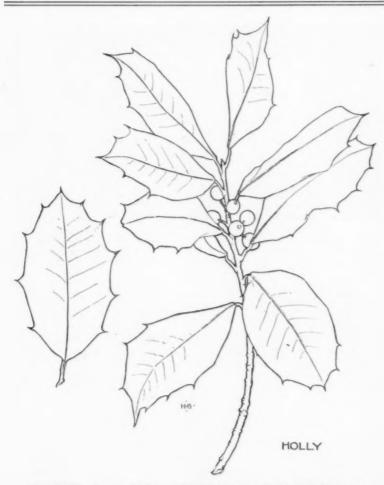


Plate XXIV. A spray of holly, a pen-and-ink drawing by Harold Haven Brown

haunts. Both the drawings here shown, Plates XXIV and XXV, were careful studies in sharp, hard lead pencil for accurate form, which have been further



Plate XXV. A spray of mistletoe from North Carolina, drawn by Harold Haven Brown 393

BROWN GOOD IDEAS

rendered in pen-and-ink for better reproduction in this article. They probably present too complicated groups of leaves for most students of high school grade but indicate the truth that should be the aim of the work.

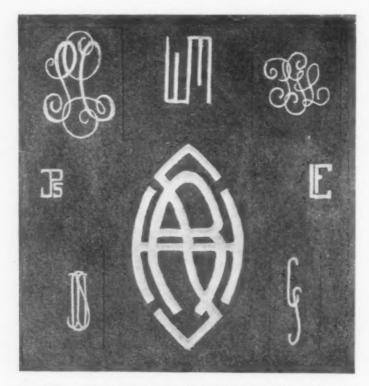


Plate XXVI. A few typical monograms for working on linen, by students in the University High School, Chicago

As has been clearly stated in previous articles, such careful studies of nature should be the basis of equally careful efforts in design. The desire of the average pupil at this time to make some acceptable gift is a valuable asset in the work and with this incentive many a good design should result, based

GOOD IDEAS BROWN

on the holly and mistletoe studies. A search of former copies of The School Arts Book and a run over the files of the magazines will furnish the teacher an ample amount of illustrative material developed from these ever fresh holiday motives.

The query of what to use as a personal motive in any decorative object is so recurrent that a standard answer is desirable, though impossible. Perhaps as near a standard answer as can be given would be the monogram. There is nothing, perhaps, admitting more of personal, interesting, simple or complex variations than the monogram. So, for an interesting holiday lesson subject, involving fine spacing, ingenuity, legibility, good decorative line work and adaptation to different materials, try the monogram.

Plate XXVI shows a set of monograms, chosen from many, by students of 1910-11 in the University of Chicago High School. These were rendered in Chinese white on gray paper and suggest various methods of treatment. If it is desired to treat these in pierced metal an interesting discussion would probably arise as to the arrangement of openings through the metal with the necessary preservation of the monogram's identity. This frequently proves

a very difficult task, and with some pupils next to impossible.

The use of the drawing classes in decorating the school room or hall for the Christmas season has been written upon at some length in this section in The School Arts Book of two previous holiday seasons. It is, however, worth while to repeat and urge here the experiment of making some large Christmas symbols, about three feet across, as enlivening and joyous color spots on the school house walls for the next few weeks. Several pupils should combine on each of these, using rich heraldic colors with gold and black. Here again a search of good magazines or of an art library should precede the actual productive drawing.

HAROLD HAVEN BROWN

SCHOOL OF EDUCATION, UNIVERSITY OF CHICAGO

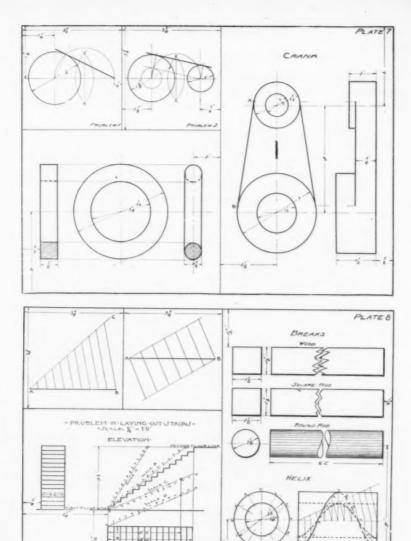
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HIGH SCHOOL-MECHANICAL DIVISION

PLATE VII. I. A problem to draw a line tangent to a given circle from a given point.

II. A problem to draw a line tangent to two given circles.

III. A problem in projection showing the front view or elevation of a circular ring. This problem again shows the necessity of more than one view for a working drawing. The front view or elevation can represent either a



PLAN.

GOOD IDEAS JONES

square or a circular sectioned ring. These two types of rings are clearly shown by sectioning the lower half of the edge or side views. Draw front view first.

IV. The application of Problem II to the working drawing of the engine crank. Apply the problem to the tangent points A and B. Size of plate 10" x 14".

PLATE VIII. I. A problem to divide a given line into any number of equal parts, as A-B into ten. From A draw line A-C at any angle, and with the dividers or scale set off the desired number of spaces. Connect the last point with B and draw all other lines parallel. The divisions on line A-B are the desired parts.

II. A second method. From A and B draw lines at any angle and parallel to each other. From A and B, on these lines set off the number of divisions required. Correct these points with lines crossing the given line. These intersection points are the divisions required.

III. A problem in laying out a staircase by Problem I. It is required to build a flight of stairs of fifteen risers, in a height of 9'6". The treads are to be 11".

From point O in the elevation on Scale A or B set off fifteen equal spaces to the second floor line. Horizontal lines through these points will give the desired tread levels.

In the plan from point O, measure off with a scale of $\frac{1}{4}''=1'$, on a horizontal line, 11'0'', which will mark the position of the 12th step. Erect a perpendicular at this point. From O on Scale D with the scale $\frac{1}{4}''=1'$, set off fourteen one foot spaces, the twelfth division coinciding with the perpendicular.

Through these fourteen spaces draw with the triangle vertical lines, giving the plan of the stairs, and at the same time intersecting the horizontal lines in the elevation, and completing the stair run.

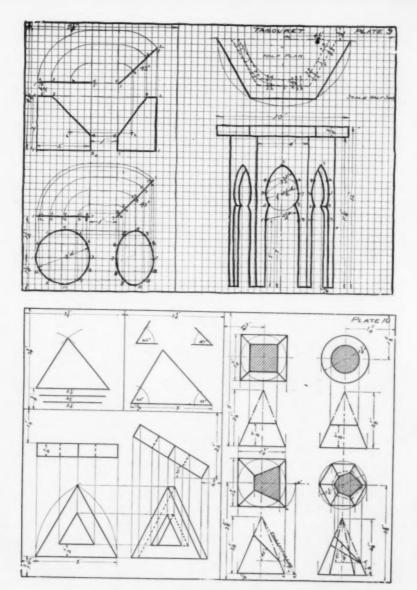
IV. A problem showing various conventional breaks.

V. A problem of the helix with the application of Problem I, to obtain equal divisions on the axis of the cylinder. Size of plate, 10" x 14".

PLATE IX. Make a freehand drawing on cross-sectioned paper, and a finished drawing. Size of plate, 10" x 14".

I. A problem in projection of a square plane cut at any angle. The top or plan view is revolved giving a foreshortened view in the side elevation. Locate any point as at 6 and carry its projection through all the views.

II. A problem in projection of a circular plane based on the preceding problem. Divide the front view first and into any number of divisions.



GOOD IDEAS EDITOR

III. A working drawing of a tabouret. The preceding problem is applied to the cut out design in the front and foreshortened sides of the tabouret.

PLATE X. I. A problem to construct a triangle with three given sides.

II. A problem to construct a triangle with one side and two angles given.

III. A problem in projection of a triangular frame, showing four views.

Apply the problem of Plate IX to this problem.

IV. Four problems in projection of similar objects, with cutting planes. In each problem the cutting plane is first found in the elevation. To find the true length of any element as in lower square pyramid, revolve A to A' in plan view and project to base in elevation. Draw from apex to A', giving the true length of element. Size of plate, 10" x 14".

HARRY LEROY JONES

ENGLISH HIGH SCHOOL, SOMERVILLE, MASS.

MISCELLANEOUS

BORDER FOR THE BLACKBOARD. A good motive for December, the month of Christmas and evergreen trees, is the pine tree with a church used as symbols. Copy enough of the border to furnish the repeating unit. Trace this on bond paper and prick the outlines, using a sewing-machine without thread, or have the younger children do it by hand. With this perforated sheet transfer the design as many times as may be necessary. The sky area may be grayed slightly and the pine unit emphasized with charcoal as shown in the illustration. A delicate hint of dark green in the pine and of rose color in the sky will add to the effectiveness of the pattern and to the pleasure of the children.

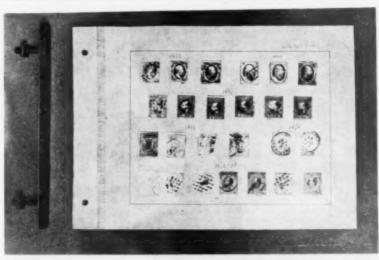
CALENDAR FOR THE BLACKBOARD. The calendar suggested continues the series started in September. Let the children compete for the honor of furnishing the decorative panel, the motive of which is, as usual, a seed pack of some kind,—in this case the holly berry. The lettering is easily done by squaring a piece of ordinary crayon, cutting it to a chisel point, and keeping it in good condition by frequent sharpening.

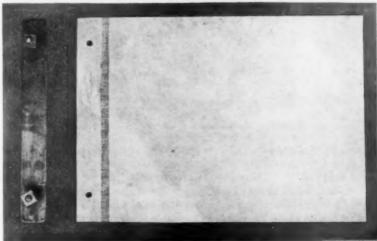
EXTENSIBLE ALBUM. This project is contributed by Mr. Frank L. Coes, President of the Coes Wrench Company, Worcester, Mass. The size and shape of the leaves should be carefully planned with reference to that which the album is to contain. In the album shown in the illustration, the body of the page is 8" x 10." Any good surfaced cardboard or heavy paper



Border and calendar designs for the blackboard during December

GOOD IDEAS EDITOR





Details of an extensible album by Frank L. Coes, Worcester, Mass. 401

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will do, but it should be a surface to stand erasure and to take ink. The hinge tab of the same material is 1" x 8", punched to receive the bolts. The cloth hinge is a strip of binder's linen, covering entirely the under surface of the hinge tab and lapping on to the page about 2". This should be firmly secured by the use of a good quality of paste or liquid glue. The binding



A lantern in wood, metal and glass by Luther W. Turner

frame is made of two pieces of hoop iron 1" x 8", 20 gauge, and two stove bolts $_{16}^{8}$ " in diameter and of the length required. For covers use heavy binder's board $11\frac{1}{2}$ " x $8\frac{1}{2}$ ". These may be covered with linen or paper, if desired, and ornamented in an appropriate way. The illustration shows the finished page of a stamp album with the under portion of a binding frame and bolts. The lower part of the plate shows an outside cover ready to receive its title and ornamentation, and at the left the upper portion of the binding frame with the nuts. Mr. Coes recommends this sort of album for the collecting of any flat objects whatever. It encourages orderly method, good arrange-

GOOD IDEAS EDITOR

ment, and close classification. It is also a cheaper album to keep up and easier to revise than any other.*

AN ORNAMENTAL LANTERN. The lantern shown in the illustration was designed and made by Luther W. Turner of the Hill School, Pottstown, Pa. It is a favorite problem with his classes in metal working. The design is capable of endless variation, but is of such a character that poor work cannot be hidden. The sides of the lantern are lined with cathedral glass held in place by tabs at the base. Brass rivets form a pleasing contrast in color to the copper of which the lantern is made.



^{*}I have a photograph album made nearly twenty years ago with leaves 14" x 17" and covered with denim ornamented with a design in line stitch. The principal point of difference lies in the make-up of the leaves. In place of the linen I used fibrary paper in sheets the full size of the book. Sheets of bogus paper corresponding to the body of the page described above were fastened to the library sheets by machine stitching in colored silk. The hinge tabs of bogus paper were simply punched and inserted between the sheets, the bolts of course holding them in place. Twenty years of service is a good testimony to the excellence of an album of this kind.



THE \$55 CHILDWHO Will DRAW



CARTOONING



HANDICRAFTS





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ILLUSTRATION

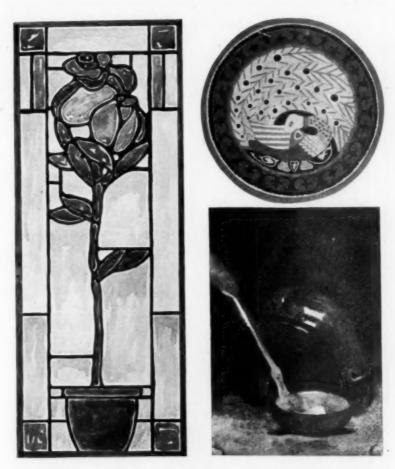


THE CHICAGO ACADEMY OF FINE ARTS

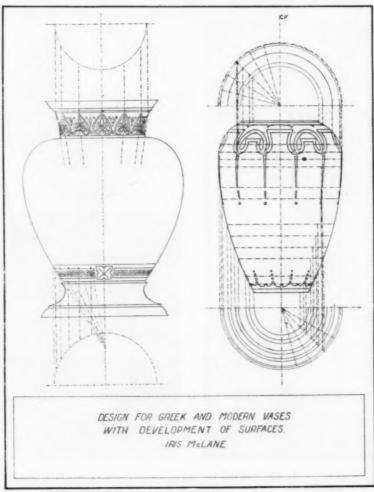
CARL N. WERNTZ, PRESIDENT

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The school lives up to this ideal even in its own advertising! It has high business and educational ideals also, and lives up to those. Its students are enthusiastic, and hard working. They learn how to do good work and therefore earn good money, sometimes long before they graduate. The school is in touch with the time, and helps define the ideals of the leaders in the art-educational and art-commercial world.



Design for a stained glass window.
 A problem in "pure design," but with a commercial value.
 Study in still-life for training in drawing and coloring



Difficult problems are not slighted. The instruction passes over nothing that is likely to come up afterward as a menace to successful work



Special emphasis is laid upon the adaptation of technique to subject matter, to materials. and to processes. The results have remarkable distinction in character

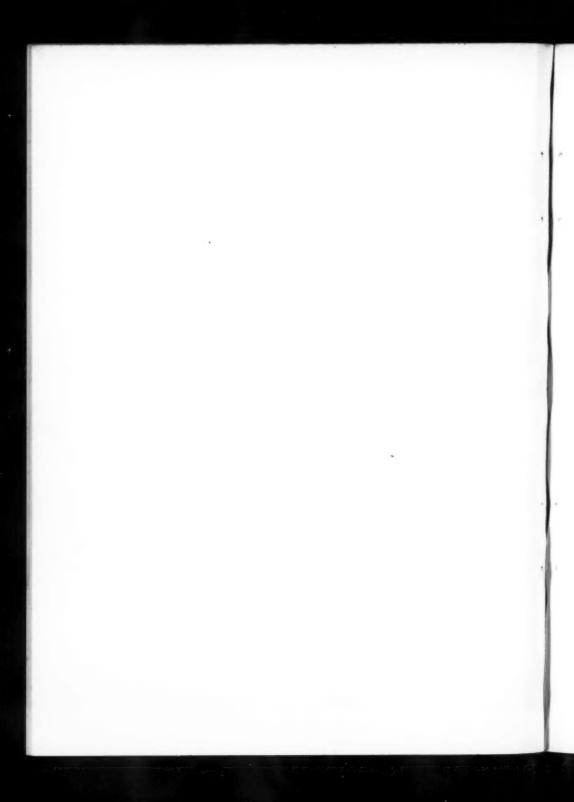


We are feeling around for a good course in dress design. This is a first experiment. The students shopped for tasteful samples, used a nude life drawing for the idea of the figure, and clothed it as suited their taste in a dress for themselves or a friend

—Carl N. Wernts



Four color refreduction of "The Arts" a fainting by Mr. Esra Winter, which was awarded the American Academy in Rome Prize of Spaco.co.
Mr. Winter received his entire art school training in the Chicago Academy of Fine Arts





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AN ABSOLUTELY FREE TRIP TO EUROPE AND THE DRESDEN CONGRESS

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MAY WE NOT HEAR FROM YOU AT ONCE? SOMEONE ELSE WILL GET AHEAD OF YOU IN YOUR OWN TOWN UNLESS YOU BEGIN TO-DAY. (See next page.)

The School Arts Publishing Co., 120 Boylston St., Boston, Mass.

The School Arts Book-Dresden Congress-Contest

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TWENTY SIXTH PRIZES: One bound volume of The School Arts Book, value \$3.00.

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A GRAND TOTAL OF SEVENTY ATTRACTIVE PRIZES

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Each contestant must be either a student or regularly employed in the teaching profession and not identified or helped by any subscription agency in this contest.

These prizes are offered for new subscribers only to The School Arts Book. Renewals under different names will not be counted in this contest.

 All new subscriptions which are to count in this contest are not to receive credit on any other regular or special premium offer except herein outlined.

Each new subscriber must pay the full subscription rate of \$1.50, (Canadian \$1.75, Foreign, \$2.00).
 Each person entering this contest must write us to that effect, giving us full name.

address and the name of the school with which he or she may be associated.

7. Last and most important of all: You should write us at once, sending us a list of six

7. Last and most important of all: You should write us at once, sending us a list of six good prospects and we will reply promptly with attractive circulars and sample copies and will agree to help you in this way until the contest is decided.

This is the best opportunity that has ever been offered to the readers of THE SCHOOL ARTS BOOK. It is a wholesome and worthy undertaking and your efforts will secure the gratitude of all parties concerned.

May we enter your name?

(See opposite page.)

The School Arts Publishing Co., 120 Boylston St., Boston, Mass.



EDITORIAL

IN Hegel's definition of fine art he wisely supplements the words, "free and adequate embodiment of the Idea," with the phrase, "in a form peculiarly appropriate to the Idea itself." The philosopher thus recognizes one of the significant facts of human experience, namely, that things are suggestive.

When the wind blew the hair of Achilles the devout Greek knew that Athena, Queen of the Air, was at his side. When the cloud that had rested for days above the tabernacle in the wilderness suddenly lifted, piling itself up high to catch the sunrise, the pious Hebrews saw therein a divine command to march. When

> Fierce fiery warriors fought upon the clouds, In ranks and squadrons, and right form of war, Which drizzled blood upon the Capitol

Calpurnia entreated Cæsar to stay at home. "The colors of the earth are manifest signs for those who think," said Mohammed. "A reception room in blue!" exclaimed a modern architect. "Nobody ever talks in a blue room."

"The common perception of a relation between the natural objects in the world about us and spiritual things within ourselves leads us every day to call natural and spiritual things by the same names," declare the Swedenborgians. "We say, a lofty mountain and a lofty ambition." Lowell's recognition of the same truth is seen in the line,

"With our faint heart the mountain strives." The sea has ever been an invitation, a lure, a dare, to man. The oak has always said strength to him,—the palm, victory; the eagle, dominion; the owl, wisdom. That music induces moods in man and even in dumb animals has been well known since Pan was born. Even words themselves carry a super-meaning. They not only denote but connote, as Barrett Wendell puts it. "They carry with them," says Ruskin, "a cloudy companionship of higher and darker meaning."

When the artist by the selection of colors and forms to embody his idea commands the presence of these reserves of meaning, he reënforces the work of his hand and gives to it a new element of beauty, suggestiveness.

IV. SUGGESTIVENESS

The abstract spot is the greatest device ever invented for teaching the principles of arrangement; but it can never give us designs in which the modern mind will take perpetual delight. A radical defect in Greek ornament, Owen Jones declared, was its lack of symbolism. Saracenic art did not dethrone the art of Europe. Our minds are so constructed that they cannot be satisfied with endless geometric interlacings and the perpetual repetition of meaningless curves. We demand significance. Like cubical houses of uniform build, after the manner of mud-wasp cells, and pagoda towers—piles of curious dishes with no organic structure—they are foreign to our spirit. We look for meaning. Inner structure must determine outer form; the whole must reflect rationality; must be "peculiarly appropriate to the idea itself"; rightly suggestive.



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Suggestiveness in art varies from the most obvious symbolism to the most subtle hint of meaning, as unobtrusive as the lifting of an eye lash; but in fine art suggestiveness is always present.

In architecture, at one end of the scale stands Santa Sophia and Cologne Cathedral. In such structures, plan, roofing, furnishing, and ornament are all symbolical. At the other end of the scale may be placed such a structure as the Winslow House, River Forest, Ill., by Frank Lloyd Wright, who says of it, "A beautiful elm standing near gave the suggestion for the mass of the building." The exterior of Lichfield Cathedral suggests worship. The interior of Milan commands it. One could not but be gay in the Grand Opera House of Paris, nor otherwise than solemn under the dome of the Hotel des Invalides. A railroad station should not suggest an Italian cloister; nor a modern post-office, a Gothic church; nor a Board of Trade building, a Greek temple. A house in the United States should not be French, nor Swiss, nor Japanese. It should be American. As Mr. Wright says, "To make of a dwelling place a complete work of art, in itself as expressive and beautiful and more intimately related to life than anything of detached sculpture or painting, lending itself freely and suitably to the individual needs of the dwellers, an harmonious entity, fitting in color, pattern, and nature of the utilities, and in itself really an expression of them in character,—this is the modern American opportunity."

When Herman A. MacNeil designed the Soldier's Memorial at Whitinsville, Mass., he expressed therein not only the triple triumph of the home, the school, and Federal Government, but the very spirit of victory. The monument has not a single line that droops. All the lines

aspire. Every one is an exultant note. What power of suggestion is in French's "Grief," in St. Gaudens' "Lincoln," and in Michelangelo's "Lorenzo"!

The painter habitually selects the view that suggests something; the tree that has character—through fighting with the elements for a hundred years; the face that is a type. The artist composes his picture so that the lines themselves are suggestive. In the "Wreck of the Medusa," by Gericault, the "Lion Hunt," by Rubens, or the "Battle for the Standard," by Leonardo, the confused lines of the composition, quite as much as the individual figures, suggest the desperate situation, and enhance the power of the picture. How different is the effect produced by the ordered lines in such pictures as Chase's "Woman with the White Shawl," Whistler's "Portrait of His Mother," and Velasquez' "Surrender of Breda"! Such lines spell peace.

The realm of poetry furnishes equally good illustrations of suggestiveness as an element of beauty. Every moment of the action, as the beautiful Chryseis leaves the ship of Ulysses, is reflected in the quality of Homer's "wingéd words." The galloping of the horse is echoed in the rhythm of Scott's "Lochinvar" and the galloping at even greater speed in Browning's poem on "How We Brought the Good News from Ghent to Aix." One cannot forget Southey's "Cataract of Lodore," nor Poe's "Ulalume" as examples of the enhancing beauty of suggestiveness. "To know what the spirit of America really is," once wrote Kipling, "you should hear a thousand public school children give the terrible slow swing of the Battle Hymn of the Republic."

In some cases this element of suggestiveness in poetry is too obvious; it attracts attention to itself, and thereby becomes a defect. The masters usually hold it well in hand.

Perhaps no better illustration of perfect command of this element could be found than that Moonlight Sonata in Tennyson's "In Memoriam," section LXVII. An example of failure to command it, is found in a devotional poem by Thomas Moore:

As down in the sunless retreats of the ocean Sweet flowers are springing no mortal can see, So deep in my soul the still prayer of devotion Unheard by the world, rises silent, to Thee.

This is too jolly a lilt to suggest the secret aspiration of a lonely soul. The "potentry" of the lines (to use Maxim's happy word) contradicts and overpowers their meaning.

The mood superinduced by any work of art should not be out of sympathy with the germinal idea. The suggestiveness of the color and form should give a richer tone to the harmony, and thus become an element of beauty.

In school work the gateway to the path that leads to the beauty of Suggestiveness is Symbolism. Children should learn the significance of colors, and should become familiar with the chief forms that have been used symbolically. Without such knowledge the decorations of historic buildings and half the pictures of the masters are unintelligible.

Children may be led easily to see the appropriateness of gray, for instance, as the color of a cover for a booklet on Whittier, the Quaker poet; of yellow as an appropriate color for the wise Emerson; of green as best for the vigorous and optimistic Whitman. They may be led easily to see the appropriateness of the simplest of ornament for a cover holding compositions of their own, and of richer ornament for the covers of booklets containing the poetry of masters. They should use at Christmas time the old symbols of the festival, charged with the joyous memories of a thousand

celebrations.* They should by practice acquire skill in making everything they produce "the free and adequate embodiment of the Idea, in a form peculiarly appropriate to the idea itself," every element of structure and ornament, every line and tone, happily combined to produce a consistent whole that includes the actual thing and all its implications.

They should be taught to respond to the suggestiveness in nature, and to utilize it. They should feel the delicacy of the lady fern, the vigor of the sedge, the grace of the lily, the opulence of the rose, so keenly that their drawings of these things will carry the same suggestion. They should recognize the urge of a spring morning, and the soothing touch of an Indian Summer afternoon; the caress of a zephyr, and the buffetings of a gale. Then they will appreciate the artistic value of the full moonlight that flooded the Castle of the Grail; of the misty gloom that enshrouded the passing of Arthur; of the tempest that raged that night with King Lear; and of the sunset into which Hiawatha sailed when his day was ended.

Of the creative artist it may always be said, "Even the winds and the seas obey him." He orders everything, after the counsel of his own will, for the sake of perfect

Harmony.

The Great Birthday which glorifies the whole month of December leads us to recall the time when Rome, ruled the world. How vast and splendid even yet looms that imperial power! The tramp of its legions is still heard by every schoolboy; the roar of its traffic echoes in every school-

^{*} Such as those contributed to this number of The School Arts Book by the American Type Founders Company.

room; the magnificence of the "Eternal City" of the seven hills falls like an afterglow across every city in our land, revealing the crude provincial character of our civic plans and municipal architecture, and filling all the air with dreams and visions. It is appropriate, therefore, that the cover of our December number should give a hint of Roman art. Wherever the Romans builded, the echinus molding and acanthus foliage enriched their colonnades. Wherever Roman rulers held their court, the eyes of men were fed with the "imperial purple." This color seems to have been produced by the famous Tyrian dye, and to have been not a purple, as we use the term, but a red, a deep, rich red, possibly with a hint of purple in its hue, like that our merchants call "maroon." It is the color symbolizing the lusty life blood of men; the color of the wine of life at its best; the color of that spirit which is courage and valor incarnate. This, too, is appropriate to Christmas, for Love is at the heart of all its meanings. Green is used at Christmas as the symbol of hope,—the spring will return, the earth be fruitful again,—life, eternal life, is the prospect. Life. warm, loving, joyful, fruitful life, life forevermore, is the message of the Great Birthday.

This number is enriched with four pages of Christmas designs presented to the subscribers of The School Arts Book with the compliments of the American Type Founders Company of Boston, Mr. J. W. Phinney, Manager. This insert contains material immediately useful to the children in ornamenting their Holiday Booklets.

It also shows some of the many beautiful cuts which may now be purchased at reasonable prices to enrich the school printing. Such material should form a part of the manual arts plant, for it is useful over and over again in endless combinations. Printed in quantity in one color on cards to be hand-colored by the children, it would enable a school to send Christmas tokens to every home in the district, tokens sure to be appreciated because the children would all have had a hand in their production. The border of the Bulletin, as well as the tailpieces on pages 321, 329, 336, and 342, are from stock material carried by the American Type Founders Company.

The symbolic design for December, reproduced herewith.

is one of the series drawn by Professor Kleukens of Darmstadt, Germany, reproduced by courtesy of the Inland Printer of Chicago. The head band of Christmas trees worked in crossstitch (page 423) is by Frederick Klein of Erfurt; and that of Noah's ark people on page 369 is by Geschwister Kleinhempel of Dresden. These are reproduced from the loved and lost Kind und Kunst. The candle design, page 412, is a re-arrangement of units that appeared several years ago upon



December

a Christmas card issued by the Youth's Companion.

Let us emphasize our local material in the Christmas work; in the north, the holly; in the middle east, the "Christmas flower" (green hellebore); in the south, the mistletoe; in the southwest, the poinsettia. Some fortunate portions of our country possess more than one of these. In every case let us make the best use we can of all we have, in the light of all the best work that has been done, or at least so

much of it as we can show to the children. Let us print on the blackboard or on a card placed where all may see it the melodious lines of Bliss Carman, that we may call "Our Aim."

OUR AIM

Cunning unto every hand Agile under will's command; Unto every human heart The inheritance of art; Out of hurt and out of stain To bring beauty back again; And life's loveliness restore To a toiling age once more.

The American Committee on the next International Congress to be held in Dresden in 1912 sent its chairman, Mr. Hopkins, to Europe last summer to safeguard American interests in the forthcoming convention. could not have sent a more efficient representative. Mr. Hopkins arranged preliminary conferences in London with influential English teachers, and with members of the French and Belgian Committees. A combined meeting of the French, Belgian, and American supporters of the Congress occurred in late July. At this meeting Mr. Hopkins was made the official representative for France and Belgium as well as his own country at the Dresden meeting. He also carried with him from London the assurance that the members of the English Committee would stand by him in formulating Congress plans around the International Committee table. This official meeting of the International Federation Committee was held in Dresden on the 14th of August. H. R. H. Prince Johann Georg, Duke of Saxony, the Patron of the Congress, and representative of the Saxon Government, was in touch with this meeting through the Saxon Secretaries of State and Education both of whom were present at the meeting, together with fourteen others (representing eight countries), among them Dr. Ludwig Pallat, Ministerial Deputy for Art Education in Prussian schools, so favorably known here through his personal investigation of American schools.

The following topics will form the basis of the program, in which it will be of interest to note that England, America, and France will throw their full strength only on the last five subjects.

- Psychological basis of drawing. Child's first employment of drawing.
 Elementary teaching.
- Drawing, modeling, and manual work as expression in general education.
- Obligatory instruction in drawing from the kindergarten to the University.
- IV. Fundamental principles underlying drawing in secondary schools.
- V. Cultivation of taste through drawing and manual work.
- VI. Teaching in Academies in Arts and Crafts Schools.
- VII. Lettering and letter designing.
- VIII. Training of teachers.
- IX. Artistic education of the masses.

An extensive Exhibit will be held in a portion of the permanent exhibition buildings in Dresden, and, through Mr. Hopkins' efforts, America has been given "the dominating place among the co-operating nations," and therefore an opportunity the like of which no congress or world's fair department has ever offered us. Moreover, among the nine "lecturers" to appear on the Congress program, three at least are to be Americans. Among the ten "leading speakers" in discussion of the last five topics, four at least, and those on some of the most important subjects, will be Americans. Our country will also be generously remembered among the "co-operating speakers."

Comprehensive plans have been formulated for gathering, editing, and publishing a large collection of brief papers upon the topics of discussion, that the proceedings of the congress may be more widely representative than ever before.

A most important measure, proposed by Mr. Hopkins, and carried through with the support of Belgium, France, and England, is this: that the Dresden Committee shall accept for exhibition only those displays approved by the committees of these nations. Each of these national committees shall have the right to regulate its own exhibition, both educational and commercial, and shall have full and sovereign power in the space assigned to each by the Dresden Committee. From the decision of these national committees there shall be no appeal. Nothing else from the countries they represent shall be accepted for display by the local committee in any other part of the exhibition buildings.

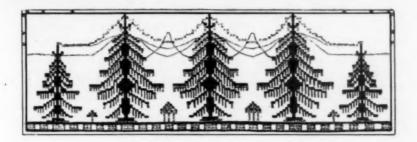
The Saxon Government will send official invitations this fall to the national governments of the countries represented by the Federation, to appoint delegates to participate in the Congress.

A splendid program extending from Sunday morning, August 12th, to Saturday evening, August 18th, has been arranged, including an Opening Reception and Garden Tea to be given by Mr. and Mrs. Hopkins to the Americans who are present, that they may greet one another and have the opportunity of meeting the important foreign officials and members of the Congress. The Congress will open promptly at ten in the morning, Monday, August 13th. There will be a reception to the delegates by the Mayor and City Government of Dresden, and an evening entertainment of folk dances in national costumes will be given at Hellerau. There will be excursions to the Museums and pottery works at Meissen with a reception at the castle; excursions to various points of interest in and about Dresden; excursions to Saxon Switzerland; and by special trains to Berlin to view an exhibition of applied art work in Prussian public, trade, and technical schools arranged by Dr. Pallat.

It is to be the greatest art educational congress ever, and America ought to have three hundred participants.

"On to Dresden!"





THE LITERATURE OF THE ARTS

BOOK REVIEWS AND NOTES

THE BEAUTIFUL NECESSITY.* By Claude Bragdon. 94 pp. 7 x 9. 100 illustrations. The Manas Press, Rochester, N. Y. \$2.00 net.

The sub-title reads, "Seven Essays on Theosophy and Architecture," but the book deals with beauty in architecture, or more specifically with the geometrical and mathematical elements underlying beauty in architecture. Anyone who has been interested in "The Rhythmic Ruler," in "The Greek Division," or in any other basis for good composition, should read this book, and study its admirably rendered plates. Changeless Change, Latent Geometry, The Arithmetic of Beauty, Frozen Music, are some of the chapter headings. Again and again the author affirms the fatuity of beginning with a theory or a formula; but emphasizes the fact that no great work of art disregards the laws of beauty. The artist "follows the rules without knowing them." "The study of proportion is to the architect what the study of harmony is to the musician, -it helps his genius to express itself." A study of this fascinating book will help designers and teachers of design to express themselves better in terms of beauty. We shall see, one of these days, that artists must respect the elemental laws of beauty in design, just as acrobats must respect the laws of gravitation and motion. The natural laws check up the performances of the ignorant with unmerciful accuracy. Fortunately or unfortunately the esthetic laws are not self-enforcing. He who aspires to do the best work cannot safely disregard them, however, for unless they are respected his work can have no enduring life. This book offers something worth having to those who "want to know."

^{*} Added to the School Arts Library of approved books.

THE MIDSUMMER OF ITALIAN ART.* By Frank P. Stearns. 338 pp. 33 full-page illustrations. Richard G. Badger, Boston. \$2.00 net.

In this revised edition more space has been given to the works of Raphael and Michelangelo, and many emendations have been made, that the volume may embody more fully the author's ideal,—"a book of reference for American travelers in Europe, and to revive the recollection of what they have seen." Leonardo and Correggio are the other artists considered, completing the "Big Four" of the Renaissance. The text is readable, and illuminating; the half-tones are good; the spirit of the whole is calculated to promote a love of the works of the masters, as well as a better understanding of them, surely the consummation most devoutly to be wished.

THE CHILDREN'S BOOK OF CHRISTMAS.* Compiled by J. C. Dier. 112 pp. 8 x 10. 21 plates in black and white; 8 in color. The Macmillan Company. \$1.50 net.

This wholesome book opens with that classic letter to "Virginia" by the late Frank P. Church of the New York Sun, a letter every boy and girl in the world, and every man and woman, should read every December. Fiftynine other good Christmas selections are included in the cheerful text, from the Gospel Story, edited for the children by Dr. R. G. Moulton, to Christmas Peace, by Marion Crawford. The Cratchits' Christmas Dinner is not omitted, nor "God Rest You, Merry Gentlemen." Here one may learn of Christmas in England, in Denmark, in Holland, in France, in Servia, in Spain, in Germany, in Italy, and in far Japan. One of the plates in color is by Botticelli. The frontispiece is Rossetti's Annunciation. Many of the other illustrations are by famous men,—Titian, Correggio, Hoffman, Hunt, Blashfield. A handsome cover decoration of holly adds to the attractiveness of this volume, invaluable to teachers and home-makers.

OLD WORLD HERO STORIES. By Eva March Tappan. 262 pp. 5½ x 8. Profusely illustrated. Houghton Mifflin Company. 70 cents.

Here they are! All of them,—Ulysses, Darius, Xerxes, Alexander, Æneas, Cincinnatus, Hannibal, Cæsar, Marcus Aurelius, Constantine, Alaric, Attila, Clovis, Charles Martel, Charlemagne, Arthur, Beowulf, Alfred, Rurik, Rollo, William the Conqueror, Lief Ericsson, The Cid, Richard, William Tell, Bruce, Joan of Arc, and others. Nor are the heroes of peace forgotten,—

^{*} Added to the School Arts Library of approved books.

Solon, Plato, Demosthenes, Cicero, Patrick, Petrarch, Gutenberg, Columbus, and Peter the Great are well portrayed. The book is notable for its illustrations. Here one may find drawings of ancient and medieval houses, castles, means of conveyance, armor, utensils, clothing, ornaments, etc., taken from reliable sources. A more delightful, concise handbook of information in this field is not yet in print.

THE VOCATIONAL GUIDANCE OF YOUTH. By Meyer Bloomfield. 124 pp. 4½ x 7. Houghton Mifflin Company. 60 cents.

This little volume, one of the Riverside Educational Monographs, edited by Dr. Suzzalo, is written by the Director of the Vocational Bureau of Boston, a man who knows, at least who knows more than most people do about the problem it discusses. Consequently the book is a definite useful contribution to the rather meager literature of a rapidly enlarging field. The text has the tang of life; it is not the work of a bookworm!

THE TEACHER'S PRACTICAL PHILOSOPHY is the title of a recent book by Dr. George Trumbull Ladd. It has been said that a teacher should read at least one new psychological or pedagogical book a year. Time spent on this volume by Professor Ladd would not be wasted. Part II, The Equipment of the Teacher, and Part III, The Chief Ideals of the Teacher, are especially nourishing to the professional life. The book is published by the Funk & Wagnalls Company at \$1.25 net.

EFFECTIVE SPEAKING, by Arthur Edward Phillips of Chicago, is a book that cannot but prove helpful to any person who really wishes to grow in power as a public speaker. It deals chiefly with the proper arrangement of one's ideas for effective presentation. Having observed in the preparation of his address the elementary principles of order, "the more a speaker is himself, the more likely will he attain freshness of style. But he must be himself at his best." The Newton Company, Chicago.

THE RIVERSIDE READERS, Second and Third, have appeared. The Second Reader (40 cents) is illustrated by Miss Clara E. Atwood. who seems destined to take rank with Miss Ruth Hallock and Miss Margaret Ely Webb as a successful illustrator for children. Her composition is good, her drawing definite, and her use of color pleasing. Miss Atwood has the happy faculty of making both human and animal faces expressive without multiplying lines and dots. She manages also to charge an attitude with meaning, thus making the figure as expressive of mood as the features themselves.

The Third Reader (50 cents) is illustrated by Miss Hallock. Every drawing is worth the closest observation, and might well serve as a model for the advanced pupils in grammar and high schools to copy as an example of clean and effective pen rendering. The possibilities of expression in pure line drawing are seldom better exemplified than in the faces of the fairies in the Sleeping Princess, page 147. Decorations for cover and end papers, by T. B. Hapgood, give to the books a distinction worthy of their contents.

REPORT (18th annual) of the 1911 Meeting of the Western Drawing and Manual Training Association has appeared. It is a volume of 244 pages, 6 x 9, with many plates of illustrations in halftones. It may be had of the Secretary, Oscar L. McMurry, Chicago Teachers' College, Chicago, Ill.

AN ART-CRAFT INDEX TO THE RECENT MAGAZINES

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- A Guild of Designers: The Work of Carlton Illustrators, C. Matlack Price, International Studio, November, p. xi.
- Albrecht Dürer the Man, Louis A. Holman, Craftsman, November, p. 131.
- American Exhibition in Rome, The, Christian Brinton, International Studio, November, p. iii.
- A Note on Some Dry-points by William Lee Hankey, International Studio, November, p. 27. Birge Harrison's Paintings, L. M., Art and Progress, November, p. 379.
- Economy in the Manual Arts, F. H. Beckman, Manual Training Magazine, October, p. 36.
- Economy of Typographical Designing, The, Albert Ward Dippy, Printing Art, October, p. 93. Eighteenth-century Color Print and English Society, The, Royal Cortisson, Century, November, p. 3.
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- Some Recent Monumental Sculpture by Sir George Frampton, R. A., International Studio, November, p. 35.
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- Visiting Manual Training Schools in Europe, I, Leipsic and Berlin, Charles A. Bennett, Manual Training Magazine, October, p. 18.
- What to Think about when Equipping a Forge-room, W. T. Elzinga, Manual Training Magasine, October, p. 9.
- Work of Edwin A. Abbey, The, Gardner Teall, World To-day, October, p. 1218.

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- A Meet of the Castle Hill Hounds, H. R. Poore, Scribner, November, frontispiece.
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In Brittany, Five Paintings by Lucien Simon, Century, November, pp. 123-126.

In the Jungle, Charles R. Knight, St. Nicholas, November, p. 71.

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look, October 28, pp. 463-466. Paintings by Jean Charles Casin, International Studio, November, pp. 3-17.

Pen-and-ink Drawings, J. Conacher, Outlook, October 28, pp. 532-539.

Portraits by Sır James Guthrie, International Studio, November, pp. 19-26.

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"Where the cookies are kept," Gertrude A. Kay, St. Nicholas, November, p. 55.

Work of Albrecht Dürer, Craftsman, November, pp. 133-145.

Work of Helen Hyde, International Studio, November, pp. 50-55.



CORRESPONDENCE

- Montana.

MY DEAR Mr. DANIELS:

Your article in the September School Arts Book and the little note of desire to help came to me in a moment of great discouragement. I have been teaching only a little while and have so much to learn. Teaching is three-fourths learning, is it not?

My problem is this: I teach drawing, design, and handicraft in our college here. We have, in addition to the college work, a preparatory department which ranks with high schools. I have a large class of boys and girls in this preparatory division. They come from different parts of the country, and the majority of them have had no instruction in drawing. They do not know anything about it. Of course they do not take it up as little children do. I want them to feel some joy in their work, and I want more than all else to teach them to see and appreciate the beauty in all things. We are surrounded constantly here by the most wonderful beauty, and these poor children do not see it at all. Our mountains are as fascinating as the sky or the sea,—and beauty everywhere is the one dominant note through all the changes of color and light and shade.

I wish I knew what sort of problems to give these boys and girls. My assistant, a girl from New York (we are both from New York art schools), is as puzzled as I am. We want so much to help them! But how? Simple vase forms based on the cylinder, apples and oranges, just for outline and simple shading,—they found these so very difficult! To-day, I tried for just two things, to make them see form, and express it simply and directly, and to put in the simple shading. That was all, but the drawings—oh, how dreadful! No feeling for beauty of line, tone, form, or color. Is the fault all with me, with the way I present the subject? I know you will be overwhelmed with letters, but when you read this one, won't you please send me a thought of helpfulness, and perhaps in some of your work for The School Arts Book there may be a message for us. I shall keep on trying, but oh, how I wish I knew!

Thanking you for your good article, I am,

Yours truly,

October 3, 1911.

MY DEAR MISS MONTANA:

Your very interesting letter is at hand. You write as one who, however meager her experience in teaching may be, is rich in desire to do the right kind

of teaching. I believe, with you, that the production of beauty in school drawing is the one aim which may include all others. And our problem is how to teach the boys and girls to make beautiful things.

Is it not a waste of energy to try to teach some people some things? Why should all boys and girls specialize in algebra, or music, or drawing? Nature has endowed us with certain brain capacity in some lines, but not in all. So first of all, drawing in your school ought to be optional, that you may devote your energies to those who can respond. (I believe this to be true in all high school and college work.)

You write of beginning with object drawing. In the history of peoples, design has been successfully developed before any skill of note has been obtained in object representation. Moreover, such a thing as light and shade was practically unknown until Leonardo's time. Hence you may conclude that you have attempted to have your students produce beauty in a very difficult form of art expression. If you wish to do work in representation, I am sure that you would find nature drawing from the autumn plants far easier and more interesting as a first step.

I would suggest that you take some simple problem in constructive design, a book cover for some school work (see The School Arts Book for October, 1911), a calendar mount, or any one of the many such problems to be found in recent copies of The School Arts Book.

Be sure and have abundant inspirational reference material. Make a deal of it yourself; make beautiful bookcovers, and the class will respond to you and to your work in the crafts. Is it not true that only those who can produce beautiful works can teach others to produce them? Let us continually work in some art or craft related to our school teaching, aiming to make each thing as beautiful as it can be made.

Probably the best way to increase your students' admiration of the wonders of nature with which you are surrounded is to paint those things which appeal to you. The more you paint the more you will see, and, as for the boys and girls, do you recall,—

"We're made so that we love First, when we see them painted, things we have passed Perhaps a hundred times, nor cared to see."

There is no doubt of your ultimate success; your letter spells success. Sincerely yours,

Fred H. Daniels.

MY DEAR Mr. WILSON:

Here is a question that has been submitted to me for you to answer in an open letter in The School Arts Book.

"What has music to do with color, and, if anything, is it necessary for me to understand music in order to paint?"

I hope you will send me an answer to this at an early date.

Yours sincerely,

H. T. Bailey.

MY DEAR Mr. BAILEY:

If our correspondent were asked to describe the truck, body and particular ensemble of an automobile which had just passed us moving at the rate of sixty miles an hour, he would be sure to excuse his inability to comply with our request by saying the machine had moved much too fast for any clear observation, or something to the same effect, and in addition would probably claim that if the speed were not so great he could give a very good description of the car, and, if it moved very slowly indeed, he would be able to count the number of spokes in the wheels, tell the condition of the tires, etc.

The student of color is led to search for a slower form of motion than that of light, for precisely the same reason; because light moves so fast.

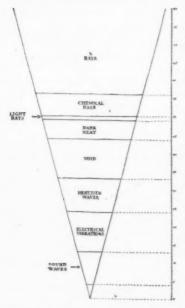
One must be careful, however, to study only those forms of motion, similar to that of light.

A luminous body sends out some kind of energy, in all directions; in other words, light radiates; also it has been proved while light seems to move in a stream, in reality the radiant energy comes about by successive movements; this is known as periodic transmission, and results in vibration.

Of all forms of motion, vibratory and radiative, we have three kinds, namely: vibration along the line of motion (longitudinal), vibration at right angles to the line of motion (transverse), and the projection of particles from the source of energy (emissions).

In the chart which I forward with this letter, we have an arrangement, in ascending order, of all the rates of motion which vibrate and radiate, that we have been able to classify up to the present time. This scale is practically the same as one given by M. D'Arsonval, and with the possible exception of the N rays, must be regarded as authoritative.

Research into all these various forms of motion has developed an understanding of at least one thing which they all have in common; this is, of course, the basis on which we are working.



While there may be other forms of motion holding more interest for the painter than sound waves, nevertheless we must turn to sound transmission for an understanding of movements which vibrate and radiate, as those which produce sounds are the slowest of them all.

It is not necessary for the student of painting to know music in order to be able to paint, nor is it necessary to know much about color unless one would excel. Most art students are satisfied if they achieve some success in the way of imitation, but, every particle of knowledge which is always so readily absorbed and put to use by the "practical worker" has been added to our common store of known truth by some persistent investigator.

An instructor believing his duty to be primarily the stimulation of thought on the part of the student would offer the scale of vibration rates showing the

relative positions occupied by sound, heat, light, etc., as a means to the end of all round mental development, not begrudging the temporary sacrifice of immediate results.

Most sincerely, Louis W. Wilson.

DOMINICAN ACADEMY, FALL RIVER.
DEAR Mr. BAILEY:

I find the work of my pupils inappropriate to send you for the Contest this month. I am sorry, for one is always amply repaid for doing so. For the sheets you keep, the children are made very happy on receiving the badge of membership to the School Arts Guild; whilst those you return often bring a valuable lesson to the teacher. Thank you for the helpful suggestions on our last decorative panels.



Among the illustrations of a French book, written in Jerusalem, which I am just now reading, I find the cross of Holy Land arranged in so pleasing a manner that I cannot resist sending you a copy of it, notwithstanding the remark of one of the sisters, to the effect that, because it is new to me does not necessarily mean that it will be so to you.

Yours very sincerely, Sr. M. Joseph.

SISTER MARY JOSEPH:

DEAR MADAM:

Thank you, the cross of the Kingdom of Jerusalem, that brilliant wonder of the Middle Ages, is new to me, and I am so glad to have it that I am sharing it with the readers of The School Arts Book.

The Editor.



HELENA, MONTANA.

MY DEAR Mr. BAILEY:

I am sure your interest still lingers with your Helena friends and you would like to have a little glimpse of what our advanced High School classes are doing in handicraft. I enclose a photograph of a little collection of jewellery. I was very disappointed that the plate was light-struck on which many copper articles were taken or it would have given me much pleasure to have sent you one of those also. We enjoy every number of The School Arts Book and I'm sure would be very glad to be contributors now and then if you would receive us.

Believe me,

Yours with cordial greetings,

Mary C. Wheeler, Supervisor of Drawing.



MY DEAR Mr. BAILEY:

It gives me pleasure to write you in regard to our little souvenir pamphlet and I am really quite delighted that you like the cover design, because I made it.

My regular work takes so much of my time that when I am asked to make something of this sort it must be done rather hurriedly and the design is not always good.

We are quite proud of our Normal. The campus, to me, is one of the most beautiful in the State. It covers sixteen acres, and the trees, especially the old elms in front of the main building, are a delight to lovers of trees.

In making the cover I chose this building because it was the first one built and is loved best by the Alumni. I like the architecture, too. In summer when covered with ivy it is beautiful.

If you care to mention the cover design in The School Arts Book, I shall indeed consider it quite an honor. I feel really quite unworthy of the compliment. If you prefer not to mention any name in connection with it, it will be all right with me.

Thanking you again for your letter,

Very sincerely,

Elizabeth W. Shannon, Supervisor of Drawing.



THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE OF WORK MY BEST

OCTOBER CONTEST

AWARDS

First Prize: Pearl-handled Jack-knife, and the Badge with Gold Decoration.

Eula Thompson, VI, 6 Seventh Ave., Rome, Ga.

Second Prize: A Mongol Drawing Set, and the Badge with Silver Decoration.

Constance Arbaugh, VIII, 218 S. Emerson Ave., Irvington, Ind.

Harvey Jellies, VI, Glèn Ellyn, Ill.

Mamie Logan, IV, 904 West St., Rome, Ga

Helen Rhodes, VIII, 408 East 3rd St., Rome, Ga.

Third Prize: A Miniature Masterpiece in a Frame, and the Badge of the Guild.

Doris Chadwick, VI, 611 Birch Ave., Buffalo, N. Y.
Helen Forsyth, VIII, 5621 Beechwood Ave., Irvington, Ind.
Louise Harlow, V, 21 Franklin Ave., Swampscott, Mass.
Ruth Hengerer, V, 151 St. James Place, Buffalo, N. Y.
*M. Grange McKinney, 306 South St., Steubenville, Ohio.
Mildred Osha, VIII, Randolph, Vt.
Clayton Seale, VI, Springfield, Vt.
Annette Weston, VI, 249 Summer St., Buffalo, N. Y.

Marshall Vickery, VI, 505 S. Broad St., Rome, Ga.

Fourth Prize: The Badge of the Guild.

Edward Foster, VII, Glen Ellyn, Ill. Leo Eugene Adrain Hatch, VI, Randolph, Vt. Clayton Jones, V, Randolph, Vt. John Kurti. Emily Newman, V, 685 West Ferry St., Buffalo, N. Y. Mary Stockwell, VIII, Randolph, Vt.

Honorable Mention: A Recognition Card.

Orville Baker, Irvington.
Philip Bray, Biwabik.
Maren Johansen, Glen Ellyn.
Ilona McLeod, Buffalo.

Special Prize: The Badge of the Guild.

Marion Benjamin, VIII, Athens, Pa.

Shockley Dougherty, High School, Milford, Del.

Mary Grier, V, Milford, Del.

Special Mention: A Recognition Card.
Dorothy Cohen, Cedarhurst.
Florence Dimmick, Athens.

^{*} A winner of honors in some previous contest.

Ellen Harris, Athens. E. Ellsworth Ritter, Upper Roxboro.

Please remember the regulations.

Pupils whose names have appeared in The School Arts Book as having received an award must place on the face of every sheet submitted thereafter a G, for (Guild), with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by the children of talent, examples of handicraft, etc.

Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

Difference in the stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The School Arts Publishing Company.

PROFESSION AND TRADE NOTES

Three years ago the attention of our readers was drawn to the possibilities of Crayola for stencilling. Since that time the demand for Crayola has steadily increased, for it is an easy and convenient medium for color work of all kinds, and unexcelled for decorative uses. This crayon is manufactured in twenty-four colors and is furnished in any assortment desired. Full particulars with samples will be mailed free on request, by the manufacturers, The Binney & Smith Company, whose recent exhibit at the last convention of the Eastern Art and Manual Training Teachers Association, Philadelphia, attracted such favorable comment.

The National Society for the Promotion of Industrial Education held its fifth annual convention in Cincinnati the first week in November. Dr. David Snedden, Commissioner of Education for Massachusetts, reported on national legislation for industrial education, and other prominent men contributed papers and discussions which made this meeting one of the best ever held.

Miss Jean Kimber, a graduate of the Massachusetts Normal Art School, has recently been appointed to introduce work in drawing and handicraft into the Girls' High School of Atlanta, Ga., under the direction of Miss Elizabeth M. Getz.

For information about novelties in Christmas tokens, send for the catalog of the Rust Craft Shop, Kansas City, Mo. Here is a sample rhyme:

"If tiny little Christmas cards
Of bill-board size were made,
No doubt they'd hold more printer's ink
Than hereon is displayed.

But half the wishes this contains, For Christmas joys untold, One hundred thousand bill-boards big Could not begin to hold."

Thirty-three young men and women who graduated from the Normal Art and Manual Training course of Pratt Institute in June, 1911, have secured positions as teachers. They are located in eleven states, from Maine to California, besides the Philippine Islands, Canada, and Egypt.

At the first national conference on Civic and Social Center Development, held under the auspices of the University of Wisconsin, at Madison, in October, Mrs. M. F. Johnston, President of the Richmond Art Association, presented most acceptably, "The Schoolhouse as a Local Art Gallery." The work Mrs. Johnston has been instrumental in doing in Richmond, Indiana, is of national importance.

Wood and Forest

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B, SOUTHERN ROUTE: Azores, Madeira, Gibraltar, Naples, Pompeii, Tivoli, Siena, Pisa, Florence, Venice, Milan, coach over the Simplon Pass, Montreux, Bernese Oberland, Interlaken, Munich, Nuremberg, Rothenburg, Prague, Saxon Switzerland, Dresden, Berlin, Cologne, Paris, London, Oxford, Liverpool.

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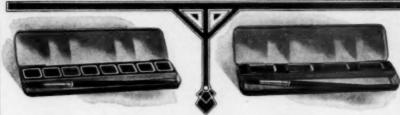
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